

today's menu:  
hamlet

# MCGILL DAILY

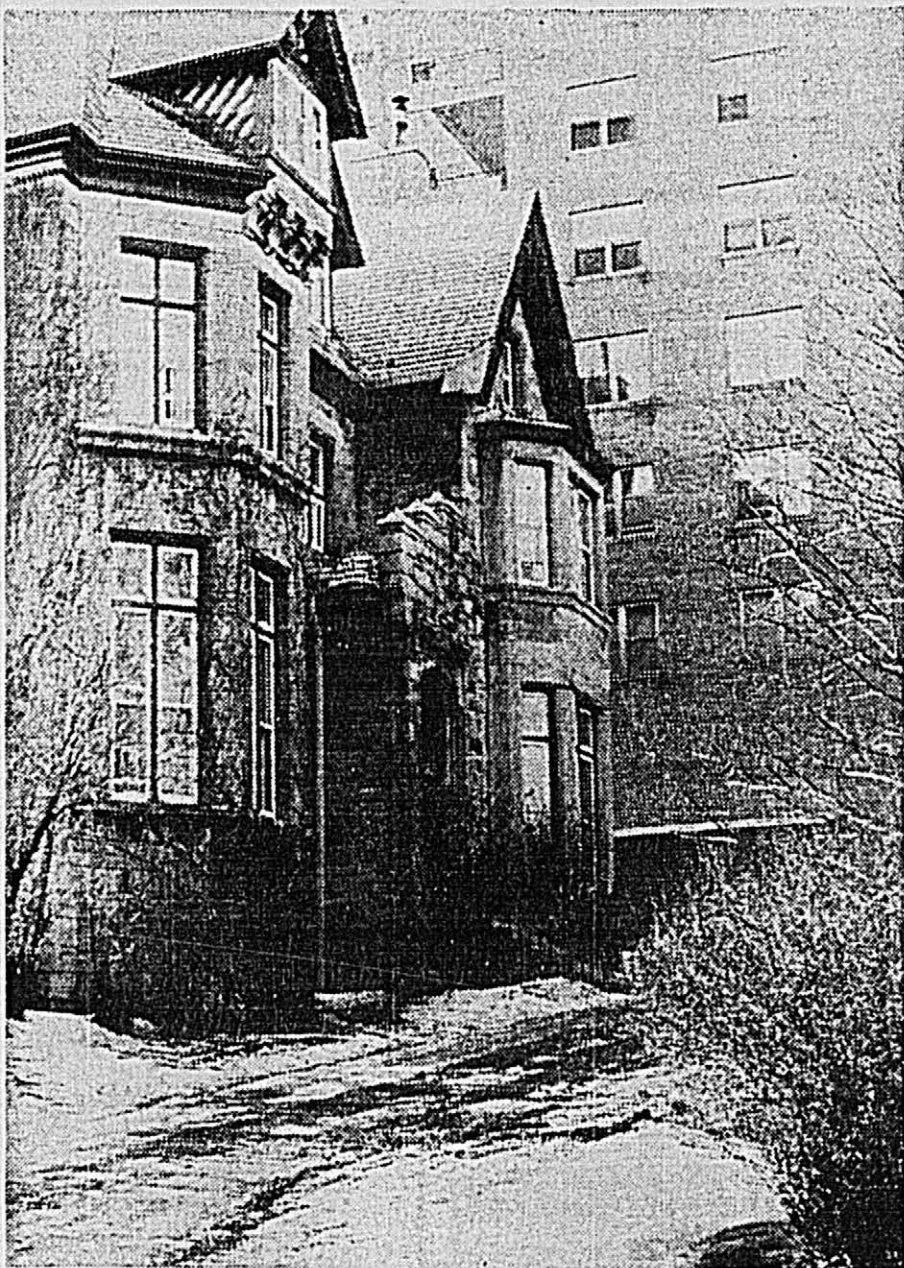
modern  
or  
elizabethan

Vol. 53 — No. 90

MONTREAL, FRIDAY, FEBRUARY 28, 1964

3 cents

## IT'S OPEN MEETING TIME



Montreal The Old and Montreal The New afford a striking contradiction. — Old McGill '64

### President Gordon encourages all students to attend the Open Meeting and participate in the discussion surrounding this important issue

The Students' Society open meeting will take place today in the Union Ballroom to consider a constitutional amendment to revise the present system of introducing changes into the Students' Society Constitution.

All students are urged to attend this meeting. SEC Chairman H. Sonny Gordon has expressed the fear that not enough students will appear to form a quorum due to the fact that not enough interest in the issue has been aroused to create sufficient controversy. However, he urges as many students as possible to be present at the meeting because of the importance of the proposed amendment.

#### March on Quebec?

Interested students may ask any questions concerning McGill's stand on the march on Quebec for free education which has been scheduled for April 1. Although the SEC approves of the purpose of the march, it will not organize participation of McGill students.

As it now stands, both open meetings and referenda are legal means of introducing amendments to the constitution. If the new motion is carried, it will mean that the constitution can be altered on the strength of a referendum only.

However, the open meeting would not be completely done away with. In the event of constitutional change, an open meeting of the student body would be called to discuss the amendment. In order for this motion to be presented to the student body, 150 affirmative votes must be given in support of it to have the amendment presented in the form of a referendum.

This referendum would require a response from no less than twenty per cent of the Students' Society for it to become valid and for such a constitutional amendment to be passed, approval of at least two thirds of the students voting would be necessary.

The proposal, Gordon feels, is the first evident accomplishment of the Constitutional Revision Committee which has been working very hard on the issues involved in constitutional change.

At the present time, the amount of notice required before calling a regular meeting is only three days. In addition to making a referendum the sole instrument of change, the proposed amendment would also lengthen this time of notice to three weeks.

The amendment provides too for the President of the Students' Society to call a compulsory regular notice at least once each term. He must do so on three weeks advance notice. The purpose of the meeting would be to

### The three presidential candidates will participate in the Radio McGill Sunday Newsdesk Show, 7:05 pm.

discuss any business conducted by the Students' Society and any student must be permitted to put forward a motion.

In the case of an emergency meeting called to consider specific problems which may arise, advance notice of three days must be given. If three-hundred members of the Students' Society present a written request, a special meeting could be called providing that three days notice of the meeting be given in the Daily. In addition, the President would be required to publish all motions to be presented at such a meeting.

If the three-hundred party quorum is not present, the amendment agrees that an unofficial meeting may be called to discuss the problem.

### An advance poll for the McGill Library School only will take place today from 11 am to 3 pm.

Either at official or unofficial meetings, the Students' Executive Council is entitled to hold a referendum on the matters under discussion at its own discretion.

The EUS has announced, in the personage of Skip Swift, that they will present the Daily with a new Toilet Bowl for their infamous reckoning with the SEC. The presentation will be made at the time of the Open Meeting today.



Hordes of happy Engineers paid a friendly visit to the Daily office last night during the Iron Ring Beer Bash and proclaimed themselves the greatest faculty.



# Duggan House struck as fire hits again

Fire broke out today in Duggan House, an annex to Purvis Hall, but was quelled with little damage.

The blaze occurred on the top floor of the building and apparently broke out around 1 pm. It was discovered by an alert staff member who noticed a strange odour in the air, and entered the Common Room, insisting that the building was on fire.

However, he could not check

each room as their doors were locked. Instead, staff members went from door to door trying to detect any rise in temperature.

The finally did — on the east side of the third floor.

They quickly contacted the building superintendent who called the fire department and then helped them gain access to the room.

One part of the wall was extraordinarily hot, and flames were soon seen protruding from holes in the floor. They tried to control these with the aid of several fire-extinguishers, but the blaze held the upper hand.

Luckily, the fire department then arrived.

Using long-handled picks, they chopped through the wall and soon put out the fire.

The fire was the second to have plagued the campus in recent days. Though its cause is as yet unknown, firemen are investigating the possibility of arson.

As yet, no evidence of this has been discovered.

## French universities oppose federal loans

The executives of the four largest French-Canadian student organizations have expressed opposition to the Federal government's plan for interest-free student loans.

The four bodies are the Association Générale des Etudiants de l'Université de Montréal (AGEUM), the Association Générale des Etudiants de Laval (AGEL), Presse Etudiante Nationale (PEN), and the Fédération des Associations Générales des Etudiants des Collèges Classiques du Québec (FAGECCQ).

All expressed approval of government aid in principle. "The student", a communiqué read, "in his double role as youth and social capital, has the right to financial aid sufficient to assure him the normal life of a young citizen and to acquire the necessary means to acquire professional experience".

## HOWARD, CATE, OGILVY, BISHOP, COPE, PORTEOUS & HANSARD

Advocates, Barristers & Solicitors  
700 The Royal Bank Building  
Wilbert H. Howard, Q.C. Eldridge Cate, Q.C.  
J. Leigh Bishop, Q.C. J. Angus Ogilvy, Q.C.  
F. Campbell Cope, Q.C. John G. Porteous, Q.C.  
Hazen Hansard, Q.C. Claude S. Richardson, Q.C.  
John de M. Marler, Q.C. Charles Gavis, Q.C.  
André Forget, Q.C. T. H. Montgomery, Q.C.  
Paul F. Renault, Q.C. Brock F. Clarke, Q.C.  
J. G. Kirkpatrick, Q.C. Robert E. Morrow, Q.C.  
F. B. Common, Jr., Q.C. William S. Tyndale, Q.C.  
William A. Grant, Q.C. Kenneth S. Howard  
Matthew S. Hannon  
Wilfred Gauthier  
John Bishop  
Julian C.C. Chipman  
Peter D. Walsh  
Pierre Legrand  
L. Yves Fortier  
John G. Chamberland  
A. Derek Guthrie  
Raymond Crevier  
F. Murray Greenwood  
Michel A. Gagnon

### Counsel

Frank B. Common, Q.C. Thomas R. Ker, Q.C.  
1 Place Ville Marie — 861-7211

## O'Brien, Home, Hall, Nolan & Saunders

### Barristers & Solicitors

John L. O'Brien, Q.C.  
John McG. Home, Q.C.  
George W. Hall, Q.C.  
John A. Nolan, Q.C.  
Ernest E. Saunders  
Robert S. O'Brien  
Jerome C. Smyth  
John R. Hannan  
Pierre Boudreau  
Colin K. Irving  
D. Terence Dingle  
Mary Herzberg

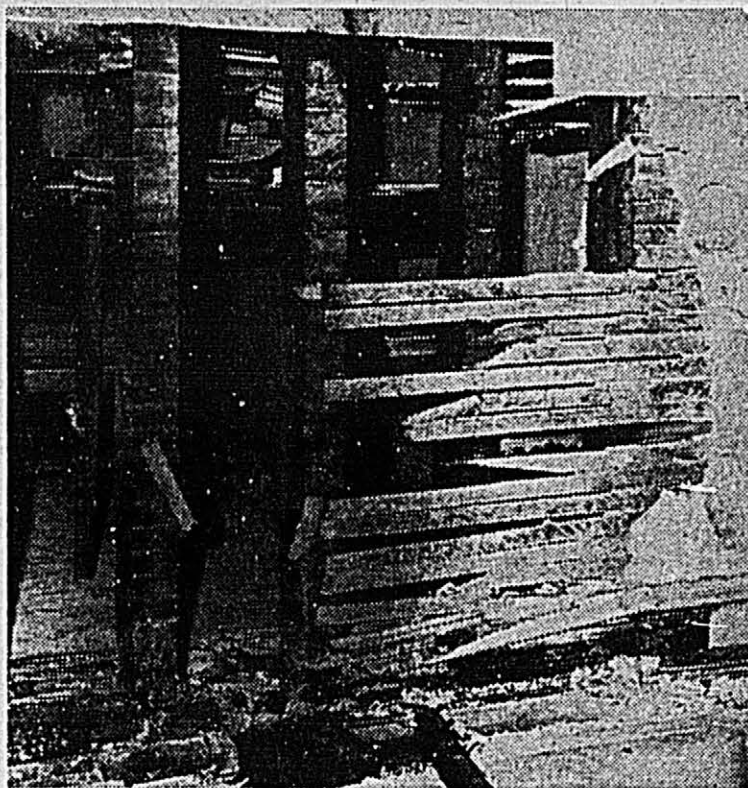
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### Advocates, Barristers, etc.

John F. Chisholm, Q.C.  
H. Larratt Smith, Q.C.  
H. Weir Davis, Q.C.  
James P. Anglin, Q.C.  
Peter M. Laing, Q.C.  
Richard D. Weldon, Q.C.  
E. Jacques Courtois, Q.C.  
Ross T. Clarkson, Q.C.  
R. E. Parsons  
Charles D. Gonthier  
Jacques Tétraut  
Derek A. Hanson  
James K. Hugessen  
Fraser R. Lindsay  
M. Kevin Smyth  
M. Dennis  
Counsel: A. K. Hugessen, Q.C.

MONTREAL 2, 630 Dorchester Blvd. W.  
Cable address "Fleural" Tel. 875-5120



This shows the extent of the damage caused by a small fire which broke out in Duggan House yesterday afternoon. Firemen had to knock down this wall to attack the flames.

## The Boys and Men of the Choir

of  
St. Matthias' Church, Westmount

present

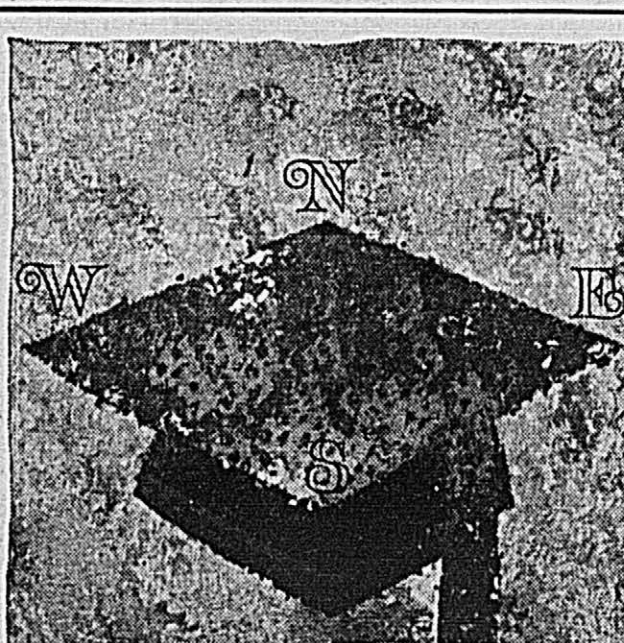
## "Jesu, Priceless Treasure"

(Jesu Mein Freude)

by J. S. BACH

Sunday, March 1, 1964 at 4:30 pm

(Corner of Cote St. Antoine and Churchill)



Wherever you're heading after graduation, you'll find one of Royal's more than 1,100 branches there to look after you. Meanwhile, anything we can do for you, here and now? Drop in any time.



ROYAL BANK

FRIDAY, FEBRUARY 28, 1964

## Attention Dailyites!

Do not forget the very important senior staff meeting tomorrow (Saturday) night. Details are available in the office. All Balcony cast members are requested to attend, if possible. Meeting begins at 10, but promptness is not essential.

## Classified

These ads may be placed in our advertising office (Union, main floor), 10 am. to 4 pm. Ads received by noon appear the following day. Rates: 3 insertions, \$1.50, maximum 20 words.

Don't forget CORONET your photographer

### FOR SALE

BRUBECK, MANN, WINDING, Hackett, Armstrong, Goodman — Jazz Recordings, Many in excellent condition available at Give-away prices. Call Don, VI. 4-0752.

GENTLEMAN'S NEW navy blue cashmere coat size 36. Excellent buy — very cheap. Phone 486-3713.

BARK BROWN MOUTON JACKET. ¾ length sleeves, size 14. Call VI. 2-0327 at dinner time.

'57 CHEVROLET 210. Standard 6 cylinder. Motor perfect (new rings) — Body good. \$395. Free storage until exams. Phone 486-6369 after 6 pm.

LIVING AND PRESERVED small zoological specimens as frog, earthworm, crayfish, starfish, etc. Part-time business, evening and Saturday only. Phone 526-2277.

MEGA 1961. Black-red upholstery, 16,000 miles \$1,200. M. G. Midget, white-red upholstery, 30,000 miles, \$1,200. Call Don 288-4482.

### WANTED

YOUNG LADIES interested in modeling for amateur photographer. During summer months. Call Andy, 274-6224, 7-9 pm.

REASONABLE PERMANENT ACCOMMODATION in Hutchison — Durocher area. To move in May 1st. Call Sandy, HU. 6-0840.

SHARE DRUM, small size. Call Stephen Teller RE. 3-6023. Leave message.

TO BORROW OR RENT this weekend: hiking tent, pair snowshoes. Howard Poles, VI. 4-0974.

### LOST

WILL THE PERSON WHO accidentally took my gross red and white scarf from the KRT House Thursday call Charlie, DA. 2-6899. Once used for attempted suicide, sentimental value.

ZEISS IKON CAMERA, brown case bellows type 2¼ x 2¼. Lost in front Arts Building on Sunday. Finder contact Bunny, VI. 9-9892.

VERA-FLAME silver lighter at Mont Habitant Friday, Call Bob 484-2706 Evenings — Reward.

BOYS BLUE SKI JACKET taken by mistake in Le Trappeur, on Friday. Girl's sock in pocket. Bring to Daily Office.

GREEN DUFFLE COAT with blue tuque at D.U. Fraternity Party. Please phone HU. 6-1358. Ask for Jim Mallory.

WILL THE PERSON who accidentally took my blue Fischer Starlet skis Friday at Habitant, please call Helen at HU. 6-3600. Reward.

FOUND: The way to Springson '64 at Sir Arthur Currie Gym on March 14 at 8:15 pm.

### RIDES WANTED

SPECIAL THIS WEEK! Rides to Resolute Bay and vicinity. Low cost and plans for group fares can be arranged. Call our office.

RIDE TO BOSTON area for the weekend of March, 6, 7, 8; phone 844-0792, no. 613.

### TO LET

We let anything

LET YOURSELF GO and come to the Balcony. Indulge in your deepest desires; everything is licensed — except smoking.

TO SUB-LET 3½ room apartment, May 1st — Sept. furnished, accommodate 2 or 3 people, \$140 monthly, 3575 University. Phone 288-0806.

VACANCY IN PALATIAL student apartment. Large room with closet, drapes, built-in bookcases. Gentlemen of impeccable quality preferred. \$33.50 monthly, 849-2656 evenings.

### TYPING OFFERED

CORRECT TYPING of all manuscripts. Phone HU. 6-4825.

### MISCELLANEOUS

ORCHESTRAS & ENTERTAINMENT provided for all occasions. Buddy Kaye Orchestra Reg'd. Tel. RI. 4-2042.

LOOK BEFORE YOU LEAP (Dance), sponsored by PGSS; Friday, February 28 (to 29), 9-12:30. Wine, Beer, Buddy Kaye Orchestra, leapers at Bishop Mountain Hall.

NINE OUT OF TEN FETTERISTS recommend our recently remodelled, up-to-date establishment. Superior clientele — "We cater to all tastes". See you at Madam Irma's (bring your friends), March 4-7 at 8:30 pm in the Stewart Room. \$1.50 a session.

IF YOU'RE FROM TORONTO, and studied Economics in London last year, please call VI. 4-7573.

## By popular demand

Yes, once again, by popular demand

## THE UNION GRILLROOM & CAFETERIA

will remain open throughout March

Tired of stale,  
impersonal,  
machine-served  
food?

EAT AT THE

GRILLROOM AND  
CAFETERIA

THOUSANDS OF OTHERS DO,  
SO WHY NOT YOU?





## Apply now for CUS seminar

Applications forms for the Canadian of Students' VII Seminar, "A New Concept of Confederation", are now available in the SEC office.

The Seminar will be held at Laval University from August 31 to September 6, and will host 150 delegates from CUS member universities, as well as several representatives from other student organizations.

Findings of the week-long Seminar will form the basis of the brief CUS will submit to the Royal Commission on Bilingualism and Biculturalism, ensuring that it will be one of the most exhaustively prepared country-wide representations to the Commission.

The results of the Seminar will also have a great bearing on legislation to be passed by the CUS congress in Toronto, to convene one week after the close of the Seminar.

The co-directors of the Seminar are Jacques-Yvan Morin, Professor of Law at the University of Montreal, and Ronald St. John MacDonald, Professor of Law at the University of Toronto.

Interested students should contact CUS Chairman Harold Elman immediately regarding applications. The applications will be reviewed by a local selection committee of students and faculty members before being forwarded to the CUS Secretariat.

## WOMEN'S UNION, ARTS-SCIENCE CANDIDATES PRESENT CAMPAIGN PLATFORMS TO CAMPUS

The four candidates for the Women's Athletic Association presidency were introduced at the Women's Union Open Meeting held at lunch hour yesterday in the RVC Common Room, while ASUS candidates presented theirs simultaneously in Moyses Hall.

Carolyn Tincombe, Barb Rowat, Joan Glashan and Daina Benedik each delivered a brief outline of their qualifications and platforms. As Freshman Physical Education is no longer compulsory, the girls all agreed that there should be more emphasis on publicity next year to keep women students interested in the many sports offered and in contact with the extensive program of the WAA.

They also feel that more ice time at the Winter Stadium should be made available to McGill students and that it is "ridiculous for the administration to let outside clubs monopolize the rink for financial reasons when this time can benefit the students for whom the rink was intended."

"The WAA," said Susan Fromm, Women's Union President, "will have a difficult time next year keeping the girls interested in physical education and maintaining their present high standards."

Also introduced at this meeting were the four candidates for fifth Member-at-large. This position, contested by Helen Megan, Gail Morrell, Barb Cameron and Sue Peters, entails working closely with the Vice-President of the Students' Union.

The minutes of the last meeting were read by Secretary, Jill McMurtry, who will be next year's President of the Women's Union. At this time, the five candidates for next year's secretarial position were introduced — Lindsay Scott, Lorna Birks, Linda Robinson, Cheryl Hyde-Clark and Sue Edmonds.

During the meeting, the petition on Free Education was passed around for those who wished to sign. Sue Fromm then thanked her executive for their co-operation during the past year and the meeting was adjourned.

The presidential candidates for the Arts and Science Undergrad-



Left to right: Christine Chicoine, Clubs and Societies Editor, David Shapiro, Managing Editor, and John Hyslop, Editor-in-Chief are in consultation over a page of layout for Old McGill '64.

## Old McGill '64 nears completion

In a seldom-discovered corner of the Union basement, the 1964 Annual is now nearing its completion date. Last fall, an enthusiastic sales staff sold a record number of books. Under the executive management of Editor-in-Chief John Hyslop, the new format of "Old McGill '64" has been devised and revised.

New sections are included — University and student administration, for example. The "Year" section has been expanded, giving a more comprehensive and artistically interesting review of activities and events. Extensive coverage has been given to the wide-spread research and expansion projects. An increased number of graduates necessitated a careful layout plan in the new Annual.

Diana Lewis, Layout Editor, has worked with the Managing Board to evolve a flowing, skillful design. In keeping with her plan, the photographers under editor David Paterson have individually assigned "essays" to present in pictures, on each section of the book. A goal has been set, and in May will be seen the results of dreams, anxiety and unrelenting work.

In keeping with the newly-devised format, Hyslop says that next year's book must be organized carefully in advance. An interested, enthusiastic staff must be recruited now, he feels.

"Talent is needed. If you have organizational ability, can approach people confidently, or work on Sales, Advertising or Publicity, we need you. If you participate in campus activities, you could work on the Armed Forces, Fraternity or Clubs and Societies sections. Sports, a world in itself, needs alert enthusiasts to keep the athletic spirit in the Annual sports pages", he added.

Photography is all-important, they feel. "If you are a camera-bug, offer some of your time to the Annual, to help recreate your University in pictures," Hyslop continued.

With the photographic story goes copy, an essential complement. Anyone who likes to write, may offer their assistance in any branch of copy-writing, whether the "Year", clubs, sports or others.

Writing, photographs, all information must be correlated and carefully pieced together to form the page layout. Those who have an artistic bent, design the book itself in the Layout Department.

All sections need energetic people to coordinate photography and copy for each activity throughout the year. Typists are indispensable. Experience is not the byword; enthusiasm and persistence are sought for "Old McGill '65".

V  
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E

*Your warm thighs pressing my flanks...*



Pseudo-General Tom Clark urges on his trusty war-pony, Dove, (Helena Frei) during the heat of battle in this tense sequence from *The Balcony*, a Players' Club presentation scheduled to open March 4 in the Walter M. Stewart Room.





# Today



## Friday, February 28

**PGSS:** "Look Before You Leap" Dance, Bishop Mountain Hall, 9 pm. Refreshments, Buddy Kaye Orchestra.  
**FILM SOCIETY:** "The Gold Rush" with Charlie Chaplin, Silent Series, 8 pm, PSCA.  
**PLAYERS' CLUB:** Rehearsal for "The Balcony", 7:15 pm. Entire cast.  
**SCM:** Coffee House: Jim Bradford will read Dylan Thomas and Ingrid Lewenstein will sing international folk songs, 9 pm, SCM House, 3625 Oxenden.  
**RIFLE AND PISTOL CLUB:** Election, 7-10 pm, Gym rifle range. All members requested to attend.

### Announcement

The Judo Club has announced its program for the balance of the year.  
 Coloured Belts: Tournament Friday. Contact the Secretary.  
 Freshmen: See Secretary for athletic credit. Grading: Second week in March for all belts. Elections: First practice after grading.

## Saturday, Feb. 29

**FRANKLIN SOCIETY:** The Annual McGill-Dartmouth Conference on the North, 9:15 am. 3458 Redpath Street. The theme of the movies and panel discussion will be "The Eskimo in Transition". All are welcome.  
**FILM SOCIETY:** Série d'Essai: The experimental short film, from way-out to wacky, 8 pm, PSCA.  
**HILLEL:** Purim. Promenade, 8 pm, Birks Hall, Sir George, \$1.25 per couple for registered members, \$1.50 per couple for non-registered members.

## Sunday, March 1

**CHRISTIAN FELLOWSHIP:** "Urbana Night". 9 pm, Union Club Room. Film, discussion, and hymnsing.  
**SZO:** Masquerade Purim Party, 8:30 pm, 2025 University. Games, music, refreshments. All welcome.  
**NEWMAN CENTRE:** Eucharist celebrated, 10 am and 12 noon. Father Michaelides will be the special preacher on Sunday and during the next two weeks.  
**AUGUSTANA HOUSE:** Vespers followed by "Christians Anonymous", a talk by Rev. Roger Balk, SCM Secretary, 8 pm, Augustana House, 3483 Peel.  
**CANTERBURY HOUSE:** Holy Communion at Christ Church Cathedral, 9:30 am. Evensong at Canterbury, 7 pm. A Post-Confirmation talk by Rev. Gibson will follow.

## Monday, March 2

**MODERN DANCE CLUB:** Meeting, 7:30 pm, RVC Gym.  
**NEWMAN CENTRE:** Eucharist celebrated, 1:05 pm and 1:15 pm. Father Michaelides, who spoke at the club on Tielhard de Chardin, will be guest preacher for the next two weeks.  
**UNITED CHURCH STUDENTS FELLOWSHIP:** Weekly meeting, 1 pm, United Theological College, 3508 University, with Dr. D. D. Evans, a follow up of last week's discussion of "The Practice of Prayer". Everyone welcome to a skating party, 8 pm, Winter Stadium. Refreshments will be served afterwards.  
**CIC:** Dr. C. A. Winkler, who toured the Soviet Union several years ago, will give his "Impressions of Russian Science", 1 pm, Room 104, Chemistry Building.  
**LIBERAL CLUB:** Nominations for the 1964-65 executive, 1 pm, Club Room.

## Tuesday, March 3

**INVESTMENT CLUB:** Meeting and reports, 1 pm, Salon.  
**HILLEL:** Annual meeting, 1 pm, Hillel House. Candidates for next year's executive will be introduced. All registered members invited.  
**SYMPHONIC BAND:** Regular rehearsal for new concert series, 4:30 pm, Redpath Hall.  
**ISA:** Dr. Theo Hills, Professor of Geography; Development-Area Studies Centre, Caribbean Program, will talk on "Sample Problems of Underdevelopment", 1 pm, Club Room.

## Wednesday, March 4

**PLAYERS' CLUB:** Opening night of Jean Genêt's "The Balcony", 8:30 pm, Walter M. Stewart Room.  
**NEWMAN CLUB:** The Eucharist will be celebrated today and throughout the week, 1:05 and 5:15 pm. Father Michaelides is the special preacher.  
**FRANKLIN SOCIETY:** Dean Hare will speak on "McGill's Role in Climatology in the North", 8 pm, Room 357, Engineering Building.  
**PRE-MEDICAL SOCIETY:** Dr. D. A. Patriquin, Secretary of the Province of Quebec Osteopathic Association, will speak on "The Osteopathic Profession and its Colleges", 1-2 pm, Room B250 Biology Building.  
**MATHEMATICAL SOCIETY:** Experimental film on a topic in number theory by Myer Angel, 1 pm, Room 122 New Engineering Building.  
**DUPLICATE BRIDGE CLUB:** Weekly tournament, 7:30 pm, Union Cafeteria. All welcome. Also election of executive for 1964-65.

## Thursday, March 5

**RED WING SOCIETY:** Second annual tea and meeting for all members, 4-6 pm, RVC Common Room. Election of officers. Please wear uniform.  
**PLAYERS' CLUB:** Performance of Jean Genêt's "The Balcony", 8:30 pm, Walter M. Stewart Room.

## Friday, March 6

**SOCIOLOGY AND ANTHROPOLOGY SOCIETY:** Bus leaves for field trip to Boys' Farm in Shawbridge, Roddick Gates, 1:15 pm.  
**NEWMAN CENTRE:** Eucharist celebrated at 6 pm, followed by Communion Supper. Dorothy Day of the Catholic Worker, New York will speak on "The Christian Social Commitment".  
**PLAYERS' CLUB:** The second to last performance of Jean Genêt's "The Balcony", 8:30 pm, Walter M. Stewart Room.  
**YCL AND SCM:** Discussion on "The role of the Church in the State", 1 pm, Salon.  
**LETTERS CLUB:** Pierre Coupey will give a poetry reading in conjunction with SCM 9 pm, 3625 Oxenden Ave.  
**FILM SOCIETY:** International Series: "La Dolce Vita", 4 pm, 7 pm, 10 pm, PSCA.

## Saturday, March 7

**MOC:** Square dance, with caller Bill Osterman. Costumes are a must, Hillbilly theme. 8 pm, Douglas Hall.

**FILM SOCIETY:** International Series: "La Dolce Vita", 8 pm, PSCA.  
**PLAYERS' CLUB:** Final performance of Jean Genêt's "The Balcony", 8:30 pm, Walter M. Stewart Room.

## Sunday, March 8

**SZO:** Informal Kumsitz with music, stories, dancing, 8 pm, 2025 University Street. At this time, SZO would like to thank the Israeli Students Organization for their assistance during the year in the programs.

## Monday, March 9

**CIC:** Annual business meeting, 1 pm, Room 104, Chemistry Building.  
**HILLEL:** Voting (for registered members) for next year's executive, 10 am to 4 pm.

## Tuesday, March 10

**AMATEUR RADIO CLUB:** Weekly meeting, 1800 GMT, Club Room.  
**HILLEL:** Voting (for registered members) for next year's executive, 10 am to 4 pm.  
**PGSS:** Guest panel discussion with panelists Mimi Lafleur, Oscar Beverley, Dr. M.A. Whitehead and Dean S.B. Frost, 8:30 pm, Divinity Hall. Coffee and informal discussion between students and staff members.  
**SOCIOLOGY AND ANTHROPOLOGY SOCIETY:** Film, "The Hunters" (Bushmen in Africa) with comments by Professor P. Gutkind, 8 pm, Redpath Museum.  
**SCM:** Annual dinner, 6 pm, Synod Hall, Christ Church Cathedral. Speaker will be Bill Glenesk. All interested can obtain tickets at SCM House, 3625 Oxenden.



THE  
MACDONALD  
LASSIE

## Wednesday, March 11

**HILLEL:** Voting (for registered members) for next year's executive, 10 am to 4 pm.  
**YCL:** Bert Whyte, Canadian Tribune reporter who has just returned from Peking, will speak on "China", 1 pm, Club Room.  
**LIBERAL CLUB:** Election of executive for 1964-65, 1 pm, Union.  
**CHRISTIAN FELLOWSHIP:** Rev. D. Sture will speak on "Faith, Hope, Love: Faith", 1 pm, Arts 150.  
**MATHEMATICAL SOCIETY:** Election of executive for 1964-65, 1 pm, Room 122, New Engineering Building.  
**DUPLICATE BRIDGE CLUB:** Final tournament of the term, 7:30 pm, Union Cafeteria. All welcome.

pm, Union Cafeteria. All welcome.

## Friday, March 13

**FILM SOCIETY:** International Series: "Zazie", 4:15 pm, 6:30 pm, 9 pm, PSCA.

## Saturday, March 14

**FILM SOCIETY:** "Zazie", 6:30 pm, International Series, and "Hallelujah the Hills", 9 pm, Série D'Essai. PSCA.

## Friday, March 20

**NEWMAN CENTRE:** Dr. Leslie Dewart will speak on "Christianity and History — the Paradox of Cuba", 8 pm.

### STUDENTS' EXECUTIVE COUNCIL

# ELECTIONS

Monday, March 2, 1964

Students must present Student Identity Cards

### Polling Booths for all Students

are as follows

#### FACULTY OF ARTS AND SCIENCE

Arts Building Foyer (2 Polls) 9 am to 4 pm  
 Arts Building Common Room (Basement) 9 am to 4 pm  
 Physical Sciences Centre 9 am to 4 pm

#### FACULTY OF ENGINEERING

Macdonald Engineering Building Lobby 9 am to 4 pm  
 McConnell Engineering Building Lobby 9 am to 4 pm

#### FACULTY OF ARCHITECTURE

McConnell Building Architects Lobby 9 am to 4 pm

#### FACULTY OF DIVINITY

Divinity Hall 9 am to 1 pm

#### FACULTY OF MUSIC

Music Building 9 am to 4 pm

#### INSTITUTE OF EDUCATION

Arts Common Room 9 am to 4 pm

#### SCHOOL OF PHYSICAL AND OCCUPATIONAL THERAPY, SCHOOL OF GRADUATE NURSES, SCHOOL OF SOCIAL WORK

Davis House 10 am to 1 pm  
 Wilson Hall, 1st floor 9 am to 4 pm

#### FACULTY OF MEDICINE

Medical Building Lobby 2 pm to 5:30 pm

#### FACULTY OF DENTISTRY

Medical Building Lobby 11 am to 12 noon  
 Montreal General Hospital 1 pm to 2 pm

#### FACULTY OF LAW

Chancellor Day Hall Lobby 9 am to 4 pm

#### SCHOOL OF COMMERCE

Arts Building Foyer 9 am to 4 pm  
 Purvis Hall 9 am to 11 am

#### FACULTY OF GRADUATE STUDIES AND RESEARCH

Pulp and Paper Institute 9:30 am to 10:30 am  
 Eaton Research Laboratory 10:30 am to 12 noon  
 R.V. Hospital 12 noon to 2 pm  
 Islamic Institute 2 pm to 3 pm  
 Montreal Gen. Hospital Research Lab. 3 pm to 4 pm  
 In addition Post-Grad Students may vote at any other poll.

### ADVANCE POLL

FEBRUARY 28, 1964

#### LIBRARY SCHOOL

11 AM TO 3 PM

ATTENTION IS DRAWN TO THE ELECTORAL BY-LAWS  
CONTAINED IN THE STUDENT HANDBOOK

INDICATE CHOICE WITH X ONLY

## CAMP POSITIONS AVAILABLE

### CAMP MA-KA-BEE,

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# U of T students' council seeks legal aid to autonomy

by DON SMITH  
The Varsity

The Students' Administrative Council moved last Wednesday night to seek legal aid in its struggle for autonomy with the Board of Governors.

On the basis of a legal opinion of the exact powers of the board over the SAC as granted by the University of Toronto Act, 1947, the council will instruct President Doug Ward regarding his consultations with the board.

Five clauses of a motion by Vince Kelly (III Law) were voted on separately and passed.

"That the Students' Administrative Council of the University of Toronto formally notify the board of governors:

1. that the Students' Administrative Council recognizes itself as being bound by all regulations made pursuant to the authority granted by the University of Toronto Act in relation to a "representative committee" of students;

2. that the Students' Administrative Council is prepared to negotiate regulations to govern any area outside the board of governors' legal jurisdiction which affects jointly the SAC and the board of governors;

3. that such negotiations shall be conducted with student representatives. The SAC normally refers such negotiations to the senior student of the university, i.e. the president of the council who receives pertinent instructions from the SAC and reports to the SAC.

4. that a legal opinion be sought as soon as possible to determine the powers of the board of governors in relation to the SAC as found in the University of Toronto Act;

5. that an extraordinary meeting be called within the week to instruct the president in regard to negotiations with the board of governors."

A sixth clause, stating that after March 1 the council would no longer consider itself bound by any board of governors bylaw which was ultra vires (outside the powers of) the University of Toronto Act, was withdrawn after some debate.

## Engineers Lower Year Council Open Meeting

TUESDAY, MARCH 3, 1964

1 - 2 pm

Room 204

To decide upon constitutional amendments

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## LITTLE MAN ON CAMPUS



"SOMETIMES PROF SNARF'S EXAMINATIONS ARE WORDED IN SUCH A WAY AS TO SHOCK A STUDENT'S ENTIRE NERVOUS SYSTEM."

## AGEUM executive denies pressure

The executive of AGEUM has denied that the vote de blâme against the director of *Le Quartier Latin* which resulted in the resignation of its staff had anything to do with a University demand for greater "self-discipline" by AGEUM.

The Vice-Rector of the university had stated last week at a press conference that "it was with great reluctance that we advised the student journal that it was not fulfilling its duty of self-discipline, which resulted indirectly in the resignation of the editorial staff".

A statement signed by AGEUM President Pierre Marois and Secretary Louis Côté said that "the resignation of *Le Quartier Latin* staff resulted from a difference on principles between the AGEUM Council and *Le Quartier Latin* staff on the place of the newspaper within AGEUM."

It continued that "AGEUM has always assumed its responsibilities and its attitude would have been the same, no matter what the attitude of the University authorities".

## Franklin Society hosts conference to study North

The Franklin Society is holding its annual McGill-Dartmouth "Conference on the North" tomorrow at the Arctic Institute of North America (3458 Redpath Street.)

The theme of the conference is "The North American Eskimo in Transition" and its highlight will be a panel discussion on the topics.

Registration will take place from 9:15 to 10 am, followed by coffee. Dr. Trevor Lloyd, chairman of the Geography Department and one of Canada's foremost Arctic experts, will open the conference with a short address. Five National Film Board colour films tracing the change in the Eskimo's way of life will then be shown.

Lunch will feature Arctic specialties and will be followed by the panel discussion at 2 pm, with panelists D. M. Brack, of the Department of Northern Affairs; Dr. N. A. Chance, Assistant Professor of Anthropology; D. C. Foote, Lecturer in Geography; and Dr. Margaret Lantis, Visiting Professor of Anthropology. H. A. Williamson, a Ph.D. student in Geography, will be the moderator.

After a break for coffee at 3:30, the panel will lead a general discussion on the general topic. The conference will close with dinner "A la Crêpe Bretonne".

The registration fee, which includes lunch and dinner, is \$2.75 for members and the Dartmouth group and \$3.25 for non-members.

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## Post-Graduate Students' Society

announces

## ANNUAL OPEN MEETING

Wed, March 4

1 - 2 pm

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at Bishop Mountain Hall

PGSS Members: Free

Others: 50¢

## WOMENS' ATHLETIC ASSOCIATION

## Executive Positions

Applications are invited from women students for the following positions

Secretary W.A.A.

Treasurer W.A.A.

Chairman, Competitive Sports Council

Chairman, Recreational Activities Council

Representative, Women's Athletics Board

Applications may be obtained at the Physical Education Office, R.V.C. The deadline for applications is March 2nd at 4:30 pm. Elections will be held at the Annual Meeting on March 11 in the R.V.C. Common Room.



Joy Fenston (Associate Editor); Noel Roy (News Editor);  
Lew Soroka (Newsfeatures Editor); Susan Altschul (Editor  
of Panorama); Martin Malina (Literary Editor); Enn  
Raudsepp (Sports Editor); David Davey (Photography  
Editor); Sheila Leigh (C.U.P. Editor); Carlo Miller (Senior  
Staff Writer); William L. Hersh (Advertising Manager).

STAFF FOR THIS ISSUE

Jane, Ellen, Barry, Sue, Anne, Ilona, John, Sharon, Victor  
the locusts have no king, and lice will multiply forever;  
the desk editor must be born, and live, and sweat, and  
change, and grow, yet somehow maintain the changeless  
selfhood of his soul's integrity among all the crawling  
fashions of this world of vice, wenda lives, and dies,  
and is immortal....

FEBRUARY 28, 1964

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David Goldenblatt Editor-in-Chief  
Robert Prinsky Managing Editor  
Alan Chodas Executive Editor

## All in favour say aye!

Today's Open Meeting of the Students' Society has been called to discuss an amendment which has aroused very little controversy and to which very few students appear opposed. The amendments, if accepted, will provide a solution to a problem which has plagued the Society for years. It will remove the amending procedure from the heated, high-pressure arena of one hour Open Meetings and place it in the hands of the entire student body through the referendum process.

If these amendments are accepted, we will have rid ourselves of recurrent charges of packed meetings, manipulated quorum counts and obstructionist tactics. We will see future Open Meetings called to discuss amendments, to air all opinions, to clear the atmosphere for rational, campus-wide balloting.

Unfortunately, the very lack of controversy concerning these amendments, the fact that they ARE acceptable to almost everyone may itself prejudice their chance of passage. History has shown that the paltry three hundred students required to conduct Open

Meetings is very difficult to obtain when non-argumentative topics fill the agenda.

It would be tragic if this change in the Constitution, which so many have requested, was not implemented due to the lack of a quorum. We urge all students who feel some degree of interest in the welfare of the Students' Society, all students who were disgusted by the chaotic shams which have characterized too many recent meetings of the Society, to come to this meeting and cast a ballot for order and rationality.

The Students' Society of McGill University is a far from flawless organization. Even the proposed amendments are only one part of a wholesale revision of our Constitution, the remainder of which will be presented to the campus in the fall. Nevertheless, these amendments will erase one of the most serious flaws which can plague any democratic organization. It will permit the settlement of differences about the structure of the Society without the mass confusion and ill feelings which have accompanied such proceedings in the past.

To ask three hundred students to join in making this change is a small request for so vital a task.

## LETTERS

### Question to candidates unfair

Sir,  
With reference to a letter that appeared in your newspaper yesterday which was signed by one Joel Hartt, M.A. 1, there are certain items that need to be clarified.

In the first place, I firmly believe that Mr. Hartt had an obligation to be more specific with regard to his identity than in fact he was. Besides being "M.A. 1", as he pointed out, he is also, if not Joel Bell's campaign manager, then at very least, highly placed in the hierarchy of Mr. Bell's political organization.

In view of this relationship between Mr. Hartt and Mr. Bell, we can easily remark upon the contents of the remainder of the letter. The attack that Mr. Hartt launches is more *ad hominem* than directed towards the actual issue. If Mr. Hartt wished to conceal his identity from the vast majority of McGill students who know neither him nor his relationships, he should confine himself to the issues, and leave the other two people alone. It might well be that Mr. Bell's position is the most sensible and the most easily defensible; if this is so, a simple exposition of the facts would probably have worked strongly in Mr. Bell's favour. It is unfortunate that Mr. Hartt did not realize this.

As for myself, I also have a responsibility to identify myself; my allegiance has shifted freely from candidate to candidate, and it is precisely this type of Tammany Hall tactic that leads to those shifts.

Knowing Mr. Hartt well, and being familiar with his personal honesty (which is above reproach) and his fine record in political activity at high levels of this country's Federal government, and his personal intellectual and practical brilliance, I am amazed and hurt at this type of behaviour. I cannot understand why he allowed himself to become involved in this way.

I sincerely hope that there is a logical explanation.

H.L. Chetwynd, BCL I

### No attack intended

Dear Sir:  
I understand that my letter which appeared in yesterday's Daily was misconstrued and taken as a personal attack on Tim Brodhead. In his letter in today's Daily Mr. Chetwynd goes so far as to say "the attack that Mr. Hartt launches is more *ad hominem* than directed toward the actual issue".

My intention in my original letter was by no means to attack the character of any of the candidates, but rather to request a statement of position on the part of Mr. Brodhead and Mr. Mirza; Mr. Bell's stand having been clearly enunciated in the affirmative on the issue of interest free federal loans to needy students.

Joel Hartt, M.A.I.  
ED. NOTE: At the request of Mr. Chetwynd, Mr. Hartt was shown the former's letter and allowed to answer it.

### Kudos for Band

Dear Sir:  
It was very and disappointing to see that the Daily carried no review of the McGill-Yale concert of last Friday night. Perhaps the Daily can be excused due to the coinciding Carnival events, but the fact remains that the McGill band, the pleasant surprise of the concert, was not given the appraisal or even the constructive criticism that every McGill student effort deserves.

The band, formed this fall under the leadership of Mr. Wilcox and Mr. Cooper, and comprising 50 students, is consequently still unknown to the student body. But, as witnessed by the auditors Friday night, the band's performance was remarkably good and in the livelier selections attained a professional calibre. The band is ready to perform in other campus presentations, as borne out by their stimulating rendition of Exodus. It would certainly be refreshing to see the Red & White accompanied by the McGill band, which would make the Review more completely a McGill effort. Let's let the McGill band make the music!

Maria Ignatow, Arts III

### Marchers wanted

Dear Sir:  
We disagree entirely with the SEC decision that McGill students will not march to Quebec for Operation Gratuite Scolaire. McGill should send a politically independent group to Quebec to

protest against the government's failure to implement its promises to students and to make that protest widely heard; otherwise all McGill will be represented on the march solely by the YCL and allied groups that do not stand for the University as a whole.

Where is the idealism of Mc-

Gill's student body? Let the few responsible, non-apathetic students who care about the principle of equality of opportunity, and who are interested in preventing the further deterioration in relations between the French and English student bodies of Quebec, demonstrate such beliefs

by joining an independent group on the march.

Anyone interested in joining such a group please phone the Anglican chaplaincy, 844-1675, this Friday after 6.

Margaret Singleton, B.A.2  
Tom Wells, B.A. 4

## ASK THE CANDIDATES

In yesterday's Daily we carried a question which asked the candidates for the Presidency of the Students' Society to enunciate their positions on the federal government's proposed grant of interest free loans to needy university students. This letter also carried certain allegations to which answers have been solicited. Though addressed to only two candidates, the Daily has allowed all three to enunciate their positions.

### Joel Bell

Dear Sir:  
The following is a statement of my position with regard to the proposed federal interest free loans for university students.

(1) The decision to accept or reject a loan is an individual choice to be made by each needy student. The President of the Students' Society cannot force the students to act in one way or the other, but merely report to other universities that he has left it to the discretion of each individual student. Should a student accept he does so as a Canadian university student and not as a student at McGill in particular.

(2) I do not believe that the President of the Students' Society should involve himself in considerations of a purely political nature relating to the issue of provincial autonomy as opposed to federal jurisdiction. The President's concern should be confined to the welfare of the students.

(3) The constitutionality of this proposal for the courts to determine. Furthermore, it is irrelevant in considering whether each individual student can or cannot accept the funds. Yesterday's open letter by the President clearly indicated this.

(4) If the students of McGill are to await the willingness of the federal government to give these funds to the provincial authorities for their distribution an entire generation of students could be deprived of such assistance.

(5) I do not believe that the province will find it politically expedient to withhold funds should individual students, acting in their personal capacity, select to defray the costs of their education by accepting assistance from any source whatever, including the federal government.

### Tim Brodhead

Dear Sir,  
Notwithstanding the fact that Mr. Joel Hartt is managing Joel Bell's campaign, and, more importantly, notwithstanding the fact that Mr. Bell never approached me to discuss the issue of federal loans to students, I am more than willing to answer the question placed in these columns yesterday. I should like first to clarify one point: Mr. Bell never contacted me; one of his political lieutenants, a Mr. Cliff Post, did so however on his behalf — my quote 'I have better things to do' referred not to any proposed debate, but rather to my discussing anything whatsoever with Mr. Post rather than with Mr. Bell himself.

As far as loans to students are concerned, my stand is clear: it is politically naive to think that the Provincial Government is going to regard lightly any Federal intervention in what it has long considered its most sacrosanct field: education. In the area of Federal-Provincial relations, there has been increasing recourse to "opting-out" of any proposed federal scheme; in this case, the money would be given to the Province to be administered by it to the students in the form of loans. This would avoid both our alienating all the French-speaking students, and our antagonizing the Quebec Government. This, at a time when the Lesage Government is under increasing pressure to reduce its grants to McGill, is vitally important if we are not to face drastically increased fees in the near future. The important thing obviously is to recognize the need for vastly increased money, to be made available to university students and while we may not like the federal proposal, if it is adopted we should certainly accept the loans.

### Saeed Mirza

Unfortunately the time at the disposal of the candidates is so short that it is impossible to cover all items in the platform, leave aside make comment on any points made by other candidates. I made a comment on the "Federal government's interest free loans" at two meetings on Thursday and they are as follows.

I am fully in favour of any legitimate aid to any student who can prove financial need. I do not mind obtaining aid from any source, Federal government or Provincial, so long as it does not affect the autonomy of the university because I believe that the right of education must be extended to all fully qualified young men and women. But we must remember that it is only a short term solution. We must try to seek a permanent solution to the problem where we may have to consider an overall picture, taking into consideration all the universities in the province.

I would like to discuss the permanent solution of the problem, with representatives from various faculties to obtain the views of the students. I would further suggest that the Education Committee be given a mandate to explore the problem. The Committee should go into all the details of the problem and should be asked to present a brief to the SEC, who can then take the final decision. I am very hesitant to say a "Yes" as a solution to this problem because a permanent solution to the issue must be reached along with other universities in the province.



# 'MAU MAU' DETAINEE

Josiah Mwangi Kariuki, 'MAU-MAU' DETAINEE, Oxford, 1963, \$4.75

The publication of this book caused a storm in Kenya. A sympathetic review of it by a major Nairobi English language newspaper led to widespread resignations by European staff writers (only a few of which turned out to be permanent). In fact the book represents a revolutionary way of looking at the phenomenon we know as 'Mau Mau', revolutionary because it is the first 'inside' report.

Politics being what they are the storm will undoubtedly cloud what is the greatest value of this book — its witness to a profoundly moving human experience. Already it has become a tool for propaganda — McGill's Communists, among others, have used it to prove conclusively that all stories of Mau Mau atrocities were fabrications of British propaganda. This is utter nonsense as any responsible observer or participant (including Mr. Kariuki) knows.

Still we have had a one-sided picture of Mau Mau — a picture which was widely accepted by all non-participating citizens of Kenya itself. This image of Mau Mau was one of a purely atavistic tribal outbreak which manifested itself in acts of public terrorism, and which expressed itself in savage and brutal acts of mutilation. British propaganda was so successful in projecting this image because it had so much material — there were many acts which were savage and brutal. And the new Kenya must not rewrite its history, as *Roots* suggests, to obliterate this aspect of its national struggle. It must accept it.

Mr. Kariuki has given the world a document whose essential validity cannot be questioned. He speaks for those who fought the national war of liberation. This is the other side of Mau Mau. His story is deeply moving, at times almost naive. It is no longer possible to believe that Mau Mau was purely and simply the atavistic outbreak of British propaganda. Mr. Kariuki makes no pretensions to speak for the whole of the movement and it is impossible to generalize from his experience to that of all participants. It is particularly fallacious to argue from his book that those at the front were all true patriots — he is very careful to make it quite clear that he had no first-hand experience of actual fighting. Mr. Kariuki's testimony sheds no light on the many reported Mau Mau atrocities nor does he convincingly refute the allegations of various British official reports per-

taining to the nature of Mau Mau oath-taking. The book does illuminate some aspects of oath-taking in its early stages and we have little reason to disbelieve Kariuki's witness as to the nature of the oaths which he himself took. He presents them as quite traditional and orthodox Kikuyu oaths, appropriate to their context. However, his experience did not qualify him to speak on what took place on the Reserves after his early detention. Nor does he pretend so to speak. His humility and honesty are potent throughout the book.

The sincerity of Mr. Kariuki's political beliefs and their basic justice is a severe judgment upon the record of British colonialism in Kenya. Instead of granting political answers to political requests the British undertook a massive programme of military repression. To a certain extent they were justified. But, as Mr. Kariuki so clearly points out, political concessions such as were eventually granted by 1960 would in 1952, have saved thousands of lives, a great expenditure of money, and have prevented some of the deep bitternesses which must necessarily characterize racial re-

by DON CRUMMEY

lations in the area for some years to come. Perhaps this is cheap *post facto* reasoning, but I don't think so. Political wisdom in 1952, could have prevented to a significant degree, the great suffering which descended upon the country for eight terrible years. Yet it is inherent in the colonial mentality that Britain should have reacted as she did. This is one of colonialism's great judgments.

'Mau Mau' Detainee is an important document for many reasons besides those suggested above. It opens up the whole question of the re-writing of history. We know that each generation must re-write history for itself. We know also that certain political systems have found it necessary to re-write in a propagandist sense the story of their past. The first is a legitimate procedure since history is primarily a humanistic study and hence will reflect the concerns and attitudes of the historian himself. Each age has different questions to ask of its past. While there are agreed canons of procedure in history in a pluralistic non-totalitarian society there can be no fixed standards of 'significance'; no commonly assumed values upon which to base judgments. Thus history is not objective (to use an academic pejorative) in the sense that physics is. Herein lies its very value — it can relate directly to us in

a way that can have personal meaning and social value in a sense which the 'objective' sciences cannot. But the validity of history as a discipline, indeed the very basis of its existence, is the assumption that the historian will not willfully distort or abuse his material — that, in a sense, he will be submissive to it. In this sense of willful distortion is the rewriting of history evil.

In no way is *Mau Mau Detainee* an attempt to write or re-write history. It is a personal document — it is the stuff from which history is written. Any future account of the history of Kenya in the post-war years which ignores this book will not be worth reading, for it stands as the most important document to come from the hand of a Mau Mau participant. In a sense it is a document which has significance for the whole history of African emancipation in the post-war years. What must be accepted is that it is not the only document from this period of Kenya's history. And here we return to the necessity for 'submissiveness' in the approach of the writer. An adequate account of the 'Mau Mau' struggle, of the Kenyan development to independence, must include atrocities, the atrocities of both sides — simply because they happened. The nation was born through terrible bloodshed and unforgivable crimes, were committed by both sides. Even if the deeds are ignored their consequences will remain — the mentality which can torture and maim for whatever end must be reckoned with. The nation must live with its past.

Here I would like to pass to the last of my somewhat arbitrary points. And that is that the book is a testament of hope and faith which cannot but move anyone open to authentic human experience. Mr. Kariuki, as he reveals himself in his book, is a truly remarkable man. There is no need for him to document the brutality which he received, it has been documented already by many others. I myself have a friend whose experience reflects that of Mr. Kariuki's. Throughout his suffering for what he believed to be just, he maintained a humanity, a humility, a spirit of forgiveness which is deeply moving. He feels that the future of Kenya must be built upon a reconciliation between himself and those who were opposed to him, those who were partners to his victimization. If the spirit which shines through the record of brutality could only characterize the practice of politics in the world today man would not be pitted against man. So it is that this book also points the way to a resolution of the problem pointed above — that a nation must live with its past. Mr. Kariuki has lived through the bloodiness and has remained a man. We could learn from his example.

## The British Scene:

# Press, Politicos Stir Up Storm

by TOM TAUSKY

The author, a former Daily Associate Editor, is now doing postgraduate work at Cambridge University.

British politicians and intellectuals have a seemingly inexhaustible supply of dirty linen suitable for public washing.

This is a very misleading metaphor, however, for while the sensitive, caressing fingers of the leading Tory washerwomen (*The Times* for instance, or *Spectator*) would make the most soiled articles look whiter than white, they would emerge more begrimed than ever from the rough treatment of the New Statesman. As Hamlet might have remarked, "There is nothing either good or bad but washing makes it so."

It is not of course a very exceptional thing for politicians to see things their own way. What makes the British situation somewhat more interesting is the variety of real, as distinct from manufactured, issues that come up for extended public discussion, and the fact that the coupling of politicians and intellectuals, as in my first paragraph, is not paradoxical. This is a country which has political intellectuals and intellectual politicians. A daring young man (Ian Macleod) can fly from a cabinet post to the editorship of a weekly with the greatest of ease.

An impressive example of the English capacity for uncovering and discussing important problems is the latest item to come from the laundry basket, the distressing tendency of British scientists to emigrate to the United States. Two weeks ago, Professor Ian Bush, a major physiologist, left the University of Birmingham, taking most of his staff with him. This received considerable attention in the national press, and more defections were reported in succeeding days.

Dr. Bush's announcement came on a Sunday; by the middle of the week, most of the daily papers had had their editorial say; the leader of the Opposition had blamed it on "the miserably inadequate provision by the Government of research facilities"; and that excellent and peculiarly British institution, the correspondence columns of *The Times*, had begun to do its duty. By Friday, the *New Statesman* used it as a club to beat the government, and two days later, the Sunday papers had their second crack. More detached comment could be found in the popular, but not popularized scientific weeklies (*New Scientist*; *New Society*) and may appear in the monthlies e.g. (*Encounter*).

A wide range of motives were suggested for the migrations: higher salaries, better research facilities, overcrowding in English universities (*The Times*' contribution, used to back their thesis that England needs less undergraduates, not more); the fact that "funds available for the entire medical faculty in this university (Birmingham) are less than what we pay the Queen Mother and the Duke of Gloucester (this peculiarly moralistic and irrelevant comparison from the *New Statesman*). The *Guardian* suggested in a mood of pious self-castigation that "People like Professor Bush must be given grounds for feeling that the country is going to change, and change decisively for the better".

The problem is not entirely unfamiliar to us in Canada. England loses 140 PhDs a year — we have good reason to marvel at their touchiness. But does our Leader of the Opposition seem particularly concerned? Do the Sunday papers take it up? Do the intellectual weeklies brood over it? The answer to the last two questions (and possibly the first) is that we just don't have any. Maclean's did try honourably to fill the gap with a full survey of the species *Canadianus migraturus* in an article last July. The only response to this has been a few witless editorials. The Canadian politician treats the academic community as an annoying special interest group, perhaps more important than Indians or Ukrainian farmers because they squawk more, but no different in kind.

This latest controversy was small compared to that which greeted the Robbins report on university expansion last fall. If the Labour Party has its way, education might well be the major issue in the coming election. In the Canadian brave new world, discussion of the problem has been rendered charmingly superfluous. There is no problem. The public will (seen mistily through the pronouncements of such journals as the *Toronto Daily Star*) is for more universities as fast as they can be thrown up, and politicians and educators bow unquestioningly to the many-headed monster. The new universities such as York and Brock in Ontario, and Simon Fraser in British Columbia promise to surpass even their predecessors in dazzling mediocrity. But as the older institutions are increasingly crushed by the weight of numbers, it looks like a close fight.

Education is just one example of the conspiracy of silence that stifles any basic discussion of Canada. It is true that despite resemblances in preferring calm, superficially logical, often witty argument to slogan-waving, the intelligent English press does adhere fairly closely to party lines. Their positions are usually predictable, and they preach admirable sermons mainly to the converted.

But the problem in Canada is far more serious; the means of expressing intelligent opinion simply does not exist; and the fools and knaves who are Canada's politicians prevent any intelligent attitude except disgust and apathy.

The student politicians who ape their Machiavellian masters so well add to the contempt for political and social discussion among undergraduates that makes it seem possible that Canada might expire, not with a bang, but with a very bored whimper.



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# BYLINE C.U.P.

Excerpts From Canadian University Press

by  
SHEILA LEIGH

## The Beatle Bug

The noisiest thing since Caouette and the hairiest thing since Rin Tin Tin has just graced the shores of the North American continent. This new phenomenon defies all standards of classification, either animal, mineral or vegetable. It is a new species, a strange biological mutation of some sort. Or perhaps this is the beginning of an outer-space invasion; a subtle attempt to undermine what reason and intelligence remain in mankind.

Furthermore this weird apparition defies all physical laws of attraction. Their appeal is inexplicable; their motions and movements surpass definition.

Added to this alarming situation, is the observable fact that their followers are increasing rapidly. It is a disease and it is contagious. Alors! Prenez garde!

When you see two peeping Tom type eyes struggling frantically for perception through a mass of matted confusion, you can be sure it is either one of two things — a "Shaggy Dog" (Disney style) or a BEATLE — Eek!

## Ubyssy

OK, so we watched the Beatles, too.

They were the biggest disappointment since mother told us there was no Santa Claus. And yet we can't think of any easier way to make a million dollars a week.

Maybe there's something basically wrong with our economic system, which allows such fads to be so well rewarded. These four young men, tongues in cheeks, are taking the world for millions of dollars, and they know it. They are laughing all the way to the bank.

Sure we're jealous.

We'd put up with dandruff any day for a thousandth of the price the Beatles are getting.

## Fvlcrvm

"A new disease is sweeping North America... it's called Beatlemania" — so reads publicity for the North American tour of Britain's latest world export, the Beatles. And many a true word is spoken in jest! The Beatles are a two-bit rock and roll group that couldn't find a barber shop, or a music teacher, but a group which found a gimmick and whose bank-book is now moving into 10 figures. The Fvlcrvm means no disparagement to the Beatles — more power to them for taking some of that Yankee money home.

The interesting though revolting phenomenon, however, is the reaction to the group. Perhaps the closest word which describes the action of North America's teen-age girls in the wake of the Beatles is DEPRIVITY! As you view the faces of adolescent girls who seem to be in the throes of orgasmic ecstasy in a television audience, it seems to strike a note of warning. Is this what our glorified society is doing to the minds of the teen-age world? You laugh! — But is it funny? Is it healthy and normal for girls to get sexual pleasure, and that's what it is, from a performance of this nature? How long are we going to laugh?

Well, perhaps someone will discover an antidote to Beallemania, and... society.

## Loyola News

Four shaggy dogs from Liverpool have taken over where Elvis Presley left off. They are, of course, The Beatles.

These four screaming mopheads cannot sing, nor play their instruments well, nor are they especially good-looking; and their antics on stage are not half as erotic as Presley's were.

What then makes these girls flock to theaters, wave, lash about and screech, hurl teddy bears, Beatle dolls, jelly babies and love letters onto the stage? Firstly, the novelty of the long hair is obvious. Secondly, sex in the sense of sexual attraction — the long hair, the tight pants, the hip movements, etc.

Last and most important, teenagers today, are obviously brainwashed by extremely clever promoters and advertisers into idolizing certain individuals. These propagandists take advantage of the teenager's lack of emotional stability.

## Gauntlet

The Gauntlet expressed its opinion of the new fad in a cartoon which required no added comment.

With the title "Rule Britannia" the Beatles are pictured in their typical stance, the underline phrase reading: "Good heavens chaps, here comes RAID".

Canadians appear to be enjoying a chance to assume a superior attitude in laughing at both the British and the Americans; the one for producing the Beatles and the other for financing them.

## Problems of the Press

### The Sheaf

The Sheaf has been running into a few minor difficulties. Just recently the paper's entire sports staff resigned. This drastic action came in protest to a denial of the use of student funds in order to enable a sports reporter to accompany the Saskatchewan basketball team to Vancouver.

The staff's actions acquired a touch of violence when they allegedly burned all their press copy on press night.

For the fiery Sheaf temperament, such an eruption was not sufficient for one month. The Sheaf next knocked heads with the RCMP.

FRIDAY, FEBRUARY 20, 1964

Sheaf photographers produced a counterfeit bill with a smiling SRC president replacing the Queen.

But at three o'clock on press day the Editor received a call from the printers. The RCMP had 'suggested' that the counterfeit be destroyed.

It seemed that in the opinion of local headquarters, the SRC president, when he smiles, looks surprising like Queen Elizabeth II. There was far too great a chance that the fakes could be passed as the real thing.

## Ubyssy

While the Sheaf has only to tangle with a minor force like the RCMP, UBCer's have clashed with some very irate mothers.

Six mothers complained to the university about the contents of a particular newsletter. As a result two major stories were pulled out of a Science Undergraduate paper.

It appears the cause for this maternal alarm was the age-old protective instinct. The newsletter gave a description of the sex act, using scientific terms.

## Athenaeum

Athenaeum staff members strayed from the straight and narrow path by violating the official closing of the SUB lounge:

They sincerely feel that as they were paying for SUB facilities in their student fees, they were thoroughly justified in this rebellion.

They found they had to pay supplementary finances in the form of a fine.

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GS 64-3

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# PANORAMA

Vol. 3

MONTREAL, FRIDAY, FEBRUARY 23, 1964

109

No. 19

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Part of the show at the Club Sahara

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Some say the city's night life is its character, and there is probably much truth in the saying. In listing the so-called characteristics of any of the world's metropolises one inevitably comes to remark how prominent a role night life plays in the formulation.

Consider Paris for instance, with its jazz caves and its Folies Bergères (the original and its imitators). Consider London, the Soho strip clubs, the West End theatres. Consider the bohemian coffee houses of Greenwich Village in New York, and all the bright lights of Times Square and Broadway. When all the museums, and monuments, all sightseeing excursions and tours are forgotten, the blaring trumpets of a light-blinded cafe or the quiet serenade of a supper-club chanteuse stays on to describe a city.

With this in mind, and under the shadow of the upcoming World's Fair, I set out to see Montreal by night.

Now as everyone probably knows there are places which advertise in newspapers and places whose reputation and whose whereabouts are learned only by word of mouth. I am not insinuating, however, that the second kind has anything forbidden about it. Montreal (fortunately or unfortunately) is rather puritan in these matters.

To put it bluntly, nightclub dancers in this city (by law) and their acts with what would be unnoticed on any beach. They do not strip. To make up for this slight handicap, the show is generally loaded with jokes, dirty, and otherwise.

Regular nightclubbers will have noticed however, a certain proliferation of belly-dancers and other related Arabic-type shows in the recent past. The best known of these artists is of course Fawzia Amir, who appears at the Club Sahara on Sherbrooke St.

George Cortez, who emceed the show, explained a few things about Belly Dancers.

Firstly, he pointed out that those people who see in belly-dancing a purely erotic and obscene exhibition are ignorant of its long tradition. Belly-dancing is as much a part of the Arabic cultural heritage as the Flamenco dancers of Spain. To be a successful belly-dancer one must have had both inherent excellence of bodily muscle control and much experience in its practice. In fact, he remarked that many women come to the Club in the afternoon to learn belly-dan-

One exception in this list of gastro-nomic nationalities is the Chinese. Chinatown in Montreal is bounded (approximately) by St. Lawrence Blvd., Dorchester, Jeanne Mance and Craig Street. Within this small area one can find an intriguing replica of what is known as the mysterious east (China), and its oriental delicacies (so I am told) compare favourably with the best in North America.

"La Belle Province" the license plates tell us, and the government has made a

offers some delightful Creole food and music, and the drummer there is positively a frenzied marvel. Mountain Street has many similar places, such as Chez Clairette where singing accompanies the meal and the Crêpe Bretonne, whose specialty is indicated in its name.

Special mention should be given to La Licorne on Mackay just above Ste. Catherine. Drinking, eating and dancing to a French-style discothèque here makes for a pleasant evening.

For those who prefer to see Montreal's artists and poets and related creatures at night, the Spanish Club on Sherbrooke near Shuter is the place to frequent. Here over cheap wine and through the soupy thickness of tobacco smoke one can make out the bearded visage of this or that budding artist. The entertainment (aside from this) consists of Flamenco dancing to the strains of a Spanish guitar. Le Bistrot of course is still a favourite for those who prefer the loud Gallic type of conversation and a quick drink.

Jazz clubs are few but quite good quality in their shows. The Casa Loma is probably the best of the bunch, and there is also the Black Bottom on St. Antoine just east of Mountain. The Fifth Dimension on Bleury is currently sponsoring many front-line Canadian and foreign folk-singers.

Those who complain of the lack of diversity in the attractions of Montreal night-life are certainly unjustified in their criticism; I hope the above has illustrated what I mean.

The first thing one needs however for a true appreciation of this city's cosmopolitanism is a thorough knowledge in local customs and a fair proficiency in its language — which is undoubtedly French.

Thus fortified, the average night-crawler can find almost anything to satisfy his particular taste in movies, theatre, nightclubs or restaurants. Of course, a well-lined pocket would greatly add to his pleasure, but this (to Montreal's credit) is not an absolute requirement. Try it and see.

M.M.

## in perspective

cing from Fawzia, so helpful do they find it for keeping shape. I neglected to ask him what other uses they might have for the practice, especially since the show was just starting.

A few years ago Montreal was notorious for the rough and tumble nightspots which dotted the "Main". The tabloids seldom missed a day in reporting brawls and shootings, and all this in spite of (or because of) the scores of policemen who patrolled the area. Today the violence has largely disappeared, due to a change in police command, and so has the romance.

All that remains are some dingy strip joints (always à la Montreal variety) and occasional pool-halls selling patates frites and chilis chauds.

One point which delights all tourists and puzzles me is the praise of the many and various restaurants this city possesses. Desjardins and Monsieur Neptune are well known for their sea delicacies, and not without reason. But those restaurants which feature home-cooked Hungarian, Italian, or what-have-you food all leave me cold and unsatisfied.

decided effort to promote French-Canadian culture in all its forms. To a certain measure their indirect influence has been successful.

By this I mean that ever since the fall of the Union Nationale régime there has been a corresponding renaissance in French theatre, folk singing, film-making, etc. A quick look at the newspaper listings will show that there are approximately seven or eight semi-permanent French theatres to every English one, and the quality and originality of their production is remarkable and very exciting.

For those who would want to experience a bit of the "French atmosphere" of this city, I would mention Le Bistrot on Mountain Street, which is an almost perfect imitation of its Parisian counterparts; or perhaps they should try L'Anjou on Crescent Street where the food is good at a reasonable price and immediately upstairs some "off-Ste. Catherine theatre" is the current fare.

La Catastrophe on Guy, specializes in irreverent French folk-singing, and Le Perchoir d'Haiti to my pleasant surprise



# REVIEWS

## All the way home

ALL THE WAY HOME — A Paramount release of a David Susskind production, directed by Alex Segal, from a screenplay by Philip Reisman Jr. based on a play by Tad Mosel and a novel by James Agee. Now playing at the Westmount theatre, with the following cast:

Mary Jay	Jean Simmons
Ralph Auld	Robert Preston
Joel	Pat Hingle
Andrew	Aline MacMahon
Sally	Thomas Chalmers
Rufus	Michael Cullum
Walter Starr	Ronnie Claire Edwards
Great-Great-Grandmaw	Michael Kearney
Great-Aunt Sadie	John Henry Faulk
Jessie	Lyla Tiffany
John Henry	Mary Perry
Father Jackson	Georgia Simmons
	Edwin Wolfe
	Ferdie Hoffman

James Agee won the Pulitzer Prize for *A Death in the Family*; Tad Mosel won another for his stage adaptation of the novel *All the Way Home*. However, the prize-winner is not destined to be three times lucky — the movie definitely will not win an Academy Award. Segal is trying hard to produce another *To Kill a Mocking Bird* — but somewhere along the line, he falls short. It is very regrettable.

Throughout the movie, one is aware of a strangeness, an inconsistency in setting and mood — Jay Follet is supposedly a reasonably successful, middle-class lawyer, yet somehow, with his garb and idiom, he comes across rather as a low class cabbie who couldn't possibly have achieved a degree higher than his Matriculation diploma — if that.

It is true that Jay has worked his way up from a lower class environment, but his great

strength of character, his refusal to admit defeat, and the admiration which he receives — well justified — does not come through.

This is a story which should have been handled with a tremendous amount of sensitivity, and unfortunately, it isn't. Jean Simmons is very good, as is Aline MacMahon, but it takes more than two strong characters to make a film.

This failure merely maintains a trend flowing throughout the film. Michael, as Rufus, is an appealing youngster but he lacks the precociousness Agee gave him. He is young, cute, a scene-stealer — but not about to maintain a man-to-man conversation with his father; not about to demonstrate the rather shocking maturity his maker put into him.

Yet even if these two points were corrected, the movie would not be a success. It is moving to watch parents trying to explain God and death and where babies come from to a small child — it moves you to wish yourself elsewhere in this film. Segal has not handled the topic with sufficient finesse and sensitivity to elevate it above the trite. Bad — it definitely is not; good — not quite; worthy of Agee's book — no!

W. M.

## The Snow Queen

Presented by Youth Productions Incorporated, at the Comédie Canadienne, last weekend.

The first thing one must remember in reviewing a production staged specifically for children, especially a fairy tale, is to consider whether the show captured the imagination of the children, or whether it was above their level. Therefore, in judging a production such as *The Snow Queen*, all criticism of the show must be based on this factor. The presentation of *The Snow Queen* at La Comédie Canadienne can be described as a delightful excursion into the realm of childhood fantasy.

The Merry-Go-Rounders who presented the show certainly were aware of the problems involved in staging a fairy tale as difficult as *The Snow Queen*, and overcame such technical difficulties as snow flurries, fierce winds, and frozen northlands.

The costumes designed by Bonnie Bird were perceptive and imaginative. These, in combination with some very expressive and modernistic choreography by Ruthanna Zoris made the "snow flurries" and the "fierce winds" come alive before the children's eyes.

The setting of the fairy tale, Lapland, was recurrent throughout the show, in the design of the costumes for Gerda and Kay, the hero and heroine of the story, in the Nordic theme of the dances, and in the weird, dissonant music. The score, I felt, was a little too contemporary for the children who had a tendency to talk while the music was playing.

It was difficult to hear the Narrator and the Goblin. The latter, played by Carolyn Dyer, strained her voice several times

into a Peter Pan whine. However, the Goblin, though she was on stage during almost all of the tale, played her demanding role with warmth and humor. The Snow Queen was extremely good, as were Gerda and Kay. Each danced neatly and accurately. I especially liked the setting when the Snow Queen freezes Kay until he becomes her obedient servant, while cymbals clashed in the background. The choreography here was most effective.

Another crafty bit of staging was Gerda's trip to the Snow Queen's domain. Although most of the dance sequences in the show were too long, giving the children ample time to fidget, the choreography for the battle between the snow flakes and Gerda and her allies, the Crow and the reindeer, was a tiny masterpiece of effective dancing and blocking.

There were many artistic touches that overcame such a mythical fairy tale as the Snow Queen, which were obviously missed by the children, but the important thing is that the Merry-Go-Rounders entered into their audience, bringing Hans Christian Anderson with them, and whatever can be said concerning technical mistakes, the spirit of *The Snow Queen* was well revealed, and the children never lost the thread of the story.

Sharon Sutherland

## Miriam Makeba at Place des Arts

Miriam Makeba, singer from South Africa possesses a trait which makes her far superior to that of many of her contemporaries. She has the ability to be completely natural and unaffected, while possessing professional polish.

It would not be right to call her only a singer. She performs each song according to its mood and ideas. Whether telling the sad tale of a man who has lost his wife or the humorous story of a provocative flea, her actions as much as her words convey the meaning of her song.

Most of her songs are in her native tongue, but this really matters very little. During "Wimoweh", the songs African hunters use, she steals across the stage like a veritable lion-hunter. She often dances around moved by a spirit of rhythm, without any singing at all.

Her voice itself is enough to make her as successful as she is. It ranges from low bass to low soprano, and often she will change keys many times in the same song. Her voice is, however, suited more to the high and medium tones, as the low ones don't come out quite as clearly and purely.

Her vivacity is such that it can even reach an audience as large as Place des Arts can hold. In a nightclub, or smaller place, she would probably be more at home, where her native charm and rhythm would have to make no effort at all to reach the people.

The songs are from many countries, including many from various parts of Africa, an Indonesian lullaby, Suli Rum, and

some from the West Indies. She often lends the pleasing rhythm of her style to songs from other countries. Into songs such as "Love is like Strawberries" and "Forbidden Games", she puts all the feeling reminiscent of Ella Fitzgerald. She was accompanied by Bill Salter on the bass, her guitarist and Archie Lee on percussion.

Bayla Schechter

## Dark Purpose

A Galatea-Lyre-Brazzi-Barclay-Hayutin production released by Universal Films, directed by Steve Barclay from a screenplay by David P. Harmon based on a novel by Doris Hume Kilburn. Now at the Snowdon theatre with the following cast:

Karen Williams	Shirley Jones
Count Paolo Barbarelli	Rossano Brazzi
Raymond Fontaine	George Sanders
Cora Barbarelli	Georgia Moll
Monique Bouvier	Micheline Preste

The antique train shivers to a halt in the provincial station, quaint but bustling. A stoutish gentleman, whom we infer is British by his dark vested suit, umbrella, bowler, stiff upper mandible, and umpire build, steps off with a girl whom we assume is his secretary by her trim attractiveness, youth, and wholesome British face. A tailored femme greets them. She is speaking Italian. We are in Italy.

The three slip into a scarlet Alfa-Romeo and tool through the technicolour town. The camera follows like a voyeur the seventeen-and-a-half minute ride along the road ribboning a cliff above the sea, and halts with the car at a vineyard villa, peopled with statuary and steeped in the odour of green olives and the salt scent of the Adriatic or Aegean breeze, depending on which coast we're on.

It was at this point that the whiff of wilful saccharine banality first made me smell a suspense movie, which it turned into, too late, ten minutes before it ended. The producer probably thought that he had to prepare us for the surprise. The plot unravels. The portly imperturbable gentleman is the world's foremost art appraiser, here to evaluate the estate's dishevelled *objets d'art*.

The villa's proprietor is a charming continental Italian, suffocatingly suave (we have learned from the Westerns to expect malignancy from impeccably dressed gentlemen with mustaches).

The British secretary tumbles in love with him in a wholesome way, they will be married — which displaces the affections of his mistress the Alfa-Romeo girl and affords the producer an opportunity to treat us to a lover's-eye view of the town.

In rambling around the statuary, the girl inadvertently comes across her beloved's vicious dog and retarded daughter, who is beautiful enough to be his wife, and is. She has had a recent skiing accident and her husband has found that a man with a retarded daughter is slowed down a bit, but a man with a retarded wife is no better off than a monk, and he has her status adjusted accordingly. It is when his new betrothed discovers this, in the last ten minutes of the film, that the daughter-wife is pushed over the cliff into the Aegean or the Adriatic, the dog is loosed on the fiancée, and the suspense begins, too little and too late.

F. R.

## Mother may I take a step?

MOTHER MAY I TAKE A STEP? A play by Carole Brainin, performed Monday evening by the McGill Players' Club. Directed by Craig Barish, and with the following cast:

Mother	Dolly Chipman
Father	Jack Fleishner
Stephen (Girl)	Anne Beatts
Stephen (Boy)	Craig Barish
Malahide	Patrick McFadden

Supporting Cast  
Carole Brainin, Mike Wilson, Sharon Sutherland, Fred Braun.

Mother May I Take a Step is a very good play.

Having said this I will now proceed to qualify the statement. First of all one is struck by the odd way characters of this play talk. Miss Brainin's people speak the way she would like to see them speak rather than the way people do in fact talk. That is to say, the dialogue is pregnant with symbolic significance and to be thus informed forces an unnatural and unwarranted mental tenseness, tracing the symbol to its meaning as it were.

Symbols work in two general ways; consciously and unconsciously. The first method is by far the easier to use and the more difficult to convert into a successful communication. It is one thing to be able to see what a particular object of action stands for; it is quite another to accept this relationship as meaningful and satisfactory. *Mother May I Take a Step's* symbolic significance was of the conscious and straightforward variety, and the play failed to promote a ready acceptance of it.

Miss Brainin has a nice sense of when to use the dialectical and interlocking dialogue, although the first instance of it, with Malahide talking to Mother and Stephen talking to her father, was set up too artificially and abruptly. The pacing of the dialogue was very good throughout and due credit for this should go especially to the direction and to the individual players.

Patrick McFadden as Malahide spoke his lines well and towards the end of the play the chorus effect of his speeches were not overdone and were a happy instance of tone cynicism in an all too serious and intense atmosphere.

Dolly Chipman's Mother was a well created character, the most important of the play and the best performed one too, excepting a little woodiness in the beginning. The double-role of Stephen played by Anne Beatts and Craig Barish (who doubled as director) was well presented and managed to pack a great variety of emotion in a part covering the short space of two scenes. Mr. Barish's soft-spoken speech in reply to Mother was certainly one of the best pieces of the play. Jack Fleishner's Father was also refreshingly understated in parts and made for pleasant relief and effectiveness.

Technically the production could have been much better even in the limited circumstances under which it was performed. The lighting need not have been so constantly in the audience's eyes, and the change of scenery could certainly have been accomplished with smoother efficiency. The trumpet interlude was highly original and successful in the creation of the play's mood.

The play throughout, in fact, was marked by a fertile imaginativeness in its staging. All in all an entertaining piece.

M. M.



# Spotlight on the Choral Society

by JOHN DUFORT

Every Tuesday evening approximately two hundred McGill students saunter up to the Union Ballroom to flex their singing voices at Choral Society practice. With the help of director Gifford Mitchell and accompanied on the piano by Frank Armstrong, this mass of varied voices has been molded into a fine sounding chorus of which McGill can be proud.

The world of "Choral" is a very active one. Besides the weekly general practices, the Society holds two annual Montreal concerts and arranges several out-of-town shows each year.

Last fall the Choral Society

travelled to Lennoxville where they sang for the students of Bishop's University. The trip helped enhance the prestige of our university while it provided enjoyment to both singers and listeners alike. The Society's Montreal concert, *Sing at Christmas*, also enjoyed resounding success.

The Choral Society has been invited to sing in May at the Rotary International World Convention at Lake Placid, New York. Plans are to send a group of about forty singers to entertain. The evening of folk music will give 800 delegates from around the world a sampling of our New World heritage, and help to spread McGill's international fame.

**Spring Song '64:** For the bulk of Choral Society members, activities for the year will end with the annual spring concert — *Spring Song '64*, to be presented on March 14 at the Sir Arthur Currie Memorial Gymnasium. Choral is departing somewhat from the format of previous years in offering an evening entirely of folk songs.

This varied and lively form of soul expression will be sampled in songs from Canada (a bilingual selection), Britain, the American West and South (the powerfully cathartic Negro spirituals including "Ride the Chariot", "Peter, Go Ring-a Dem Bells", "Rock-a My Soul", and "There is a Balm in Gilead"),

and to say goodbye, "Aloha Oe" from Hawaii.

Assisting in the festivities will be Montreal guitarist and lutist Louis Spritzer, the Martlets, and the newly formed Male Chorus. For most people, this will be the last opportunity to hear the Choral Society this year.

**Martlets:** A few years ago some Society members who wanted to do some extra singing formed a 16-voice group to practice with more concentration. The Martlets are now considered as the "ambassadors" and specialty group of the Choral Society, often giving television and radio previews of the two major concerts of the Society.

All Choral Society members, the Martlets are featured as one of the highlights of its concerts, taking part in all of them, both home and away, as well as participating in several shows on its own.

Martlets are known for their versatility, being capable of singing at a large convention as easily as at a musical evening or even a gathering of a religious nature. However, the singing of rhythmic songs such as spirituals, calypsoes or some of the modern arrangements has become synonymous with the name of Martlets.

Director of the Martlets as well as piano accompanist for the Choral Society in general is Frank Armstrong. "A wonderful jazz musician," in the words of one Choral member, Frank is also a music specialist in three Montreal schools, Gifford Mitchell's assistant at St. James United Church, a Licentiate of Trinity College of Music, London, and a student at Sir George.

**Gifford Mitchell:** He has been "Choral" for 19 years, and no one in the Society can imagine it without him. The well-

liked director of the Choral Society singlehandedly maintains the tradition of the mass choir in English Montreal, with the McGill Choral and the Elgar Choir. "Gifford Mitchell," commented the critic of a Montreal newspaper on the occasion of a recent concert, "has an amazing ability to get a large, disparate group of people singing together within five minutes, and enjoying it."

Besides directing these two choirs, he is Supervisor of Music for the Protestant schools of Greater Montreal, Lecturer in Choral Techniques in the McGill Faculty of Music, and Organist and Choirmaster of St. James United Church. People are always awed by the pep and enthusiasm he has left over for McGill students.

**Looking Ahead:** In recent years, the McGill Choral Society has undertaken a program of expansion in several fields. Although any organization which wishes to retain its life must continually attempt to increase its scope, the leaders in Choral have felt that, in some fields, the Society has realized its maximum potential.

Choral is primarily devoted to the enjoyment of its members. Because of this, however, it is limited by their time and enthusiasm. For those who are keener, the Martlets provide considerable opportunity, and for the men in the group, who may not be top singers, but still get a real "kick" out of it, the McGill Male Chorus is now being formed.

By continuing to arrange more out-of-town trips, the group feels it can do a great deal to enliven McGill's reputation in Eastern Canada and the Northern United States. On the other hand, its Montreal image will not be neglected. Montrealers as well as McGill students can look forward with enthusiasm to more enjoyable concerts in the city.



Choral Society director Gifford Mitchell cracking a joke at a Choral practice, while several singers and pianist Frank Armstrong listen attentively.

## View from 'The Balcony'

You can't say the Players' Club is inconsistent. The people in it have a clear idea of their own merit — they believe in charging a firmly-fixed rate for the entertainment they provide — a cent a minute.

They packed them in at those prices for the twenty-five-minute-long performance of *Mother, May I Take a Step?*, Carole Brainin's award-winning IVDL play, in the Union Ballroom earlier this week.

They will try to pull it off again on the evenings of March 4-7, at 8:30 pm in the Walter M. Stewart Room. Running time

will be two-and-a-half hours (Tickets for the full-length play are available at the Union Box Office at the rate of \$1.50 per person).

The production of Jean Genet's *'The Balcony'* which will be presented next week has been specially translated and adapted for the Players' Club by Director Michael Kullmann, of the McGill Philosophy Department.

Producing the show is Players' Club President Craig Barish, recently the recipient of the award for best director at

the Canadian Inter-Varsity Drama League Festival in Ottawa.

This tense, exciting, and highly symbolic drama by the French playwright is set in a brothel. Christine Reynold is cast as the madam whose customers come to indulge their fantasies and their passions in front of the canvas backdrops which comprise the world inhabited by her whores.

Joan Patton plays the lesbian secretary of Madam Irma. Charles Sauer is her pimp, Arthur. Bill Lawrence takes the part of the Chief of Police. Dennis Mullen appears as the Envoy.

Tom Clark as the General, David Wilson as the Judge, and George Goldby as the Bishop, portray three of the regulars who almost exchange the atmosphere of the brothel for that of real life. Helena Frei as Pony, Christine Armstrong as Thief, and Elizabeth Reid as Rosine the Penitent are the girls who give them what they want.

Craig Barish adopts the role of one the Madam's more satisfied customers, while Wenda McNevin acts the part of a slovenly prostitute who scratches where it itches.



Thief Christine Armstrong seeks support from Judge David Wilson as Arthur (Charles Sauer) threatens her leeringly in this scene from *'The Balcony'*.

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## PANORAMA

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# Les Abysses

LES ABYSSES: now showing at Le Parisien. Eurocinex film de Paris-takia.

The first ten minutes of *Les Abysses* were merely an ice-breaker, I thought. Two servant girls alternately screech obscenities and coo at one another, while they break rosewood chairs, clocks and other valuables. In fact, the film does settle up to the level of a badly behaved paranoid, and sticks to it relentlessly.

Undoubtedly it holds the world record for "naked violence"; nonetheless it also won the Cannes film festival this year, with more reason than can be gathered from this review.

To describe it within the context of other nouvelle vague films makes it sound like another interesting surrealist dislocation. In fact, it is a compact and after the initial shock, comprehensible and very beautiful film in the most ordinary sense of the word.

I describe the plot merely from a sense of duty — it is quite clear enough in the film. And unlike most murders, telling the plot does not lessen the suspense — that something will happen is a foregone conclusion from the beginning. The family Meyard is on the edge of ruin, and the house is to be sold shortly. M. and Mme Lapayre, the owners, have left for a few days to try to patch up their only daughter's marriage. In their absence, the sisters, Michele and Marie-Louise, who have been paid no wages for three years, frenziedly turn on the house in revenge. In revenge, but in despair as well, since they will have no place to go when the house is sold.

That night, the family returns unexpectedly. Their sanctimonious daughter Elizabeth is with them; her reconciliation with Philippe, a rich bourgeois, has failed. She has come home to live. They ask for dinner, and so discover the state of the house, especially of the kitchen.

I shall not go into wearisome detail — it is as though the two girls were a factory turning the most ordinary household objects into weapons. At last their violence infects the family too, and the three fight among themselves as well as against the two girls. The scene is at its worst when Philippe appears with the buyers for the house.

Elizabeth throws herself at him in relief, the buyers are pleased with the house and sign the contract. At last Mme. Lapayre and Elizabeth go into the kitchen where the girls bludgeon them to death with flatirons in despair rage revenge exasperation — evidently there is no single reason.

In cold blood, the disparity between cause and result is so wanton there seems no justification for the film. But as any successful tragedy, it imposes its own sense of proportion, its own credibility. When Philippe comes in and finds them beating each other like animals, he is the one who seems shocking, or abnormal, not they.

One is conscious of the camera; it is spare, fast and photographs events not impressions. There are only a few scenes and most are long — the camera has time to explore them thoroughly. Despite the melodrama, it is a disciplined film, even conforming to the classical unit — one place, one day, one train of action. There is no concern for shifting realities, or subjectivity — the film's reality is presented as fact, and one is forced to accept it. Consequently one is no longer concerned with the impossibility of two women being killed with flatirons, but with the fact, and all the minutiae which bring that fact closer, with the fact as a manifestation of evil.

And yet Michele and Marie-Louise are not "Manifestations of evil". It is painfully clear that they are human beings while they discuss the contract, the two girls enter in lace caps and aprons, to pour the coffee. They are so painful to see, almost crucified, so submissive and without any hope. Everyone laughs comfortably — the scene in the kitchen seems an unfortunate nightmare to them. All the usual boundaries of reason and "the common lot" have been rebuilt — and they are safe inside.

It is funny; the illusion is so fragile. The irony of pouring coffee carefully into a cup is appalling. Cups and saucers used for anything but throwing now seem absurd.

Suddenly their petty cruelties seem as monstrous and hateful as anything the girls have done. However, there is no way to describe the sudden

revulsion of sympathy one feels when that very pettiness is wiped out in the most brutal possible way.

Many of the Cannes reviews stated, almost mechanically it seemed, that this film deals with the disintegration of modern society. In fact it deals with the far more durable subject of evil, particularly with the strongest evil, which is hatred. In this film there is no such thing as "modern society" — society is not an independent institution in these forms. This society disintegrates only in death — not that the binding force is anything so general as life.

Specific material things, specific circumstances, particular emotions bind the six characters together in a horrible symbiosis. The two girls want nothing except revenge. Some chance event, in this case the sale of the house, triggered an almost organic evolution of hatred. They cannot stop themselves, nor can anything else in the world. This conviction, that everything is inexorably for the worst in the only possible world, is what makes the movie so compelling.

M.K.

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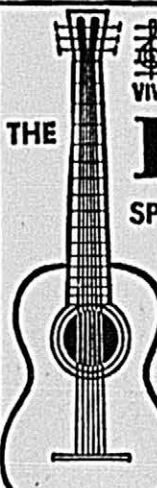
Today, (February 28) and Monday, March 2, a meeting will be held in the Union at 1 and 2 pm. The exact place can be checked on the noticeboard.

The film is now over half finished, reports Mike Taylor, and will probably be completely finished around graduation. The National Film Board is advising the group on technical details.

Ten to twenty couples are needed for the party scene which will be filmed on Wednesday or Thursday of next week. This party scene is the final sequence of the film.

Libby McClintock, who is playing third lead in *The Luck of Ginger Coffey* is to star in the McGill production as well, which, according to Taylor, is "going well".

Next week the group expects to be filming several scenes around the campus.



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## TODAY

## Students' Society Open Meeting

Friday, February 28, 1964

There will be an Open Meeting of the Students' Society today Friday, February 28, 1964 at 1 pm in the Union Ballroom at which certain amendments to the Students' Society Constitution will be discussed. These amendments were published on February 14, 1964 and again today.

McGill Players present

Jean Genêt's

## THE BALCONY

directed, adapted,  
& translated by  
Michael Kullmann

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# The Sword of Lancelot

Casts:  
Cornel Wilde  
Jean Wallace  
Brian Aherne  
Archie Duncan  
Produced and directed by Cornel Wilde

Lancelot  
Guinevere  
Arthur  
Prince Valiant

The Strand Theatre is not often the home of good cinema. Yet this week, along with a mediocre horror film, the Strand is showing a remarkably interesting picture, *The Sword of Lancelot*. Actor-producer-director Cornel Wilde, with a real insight into the requirements and limitations of the epic film, has created a work of lasting stature. *The Sword of Lancelot* is better than any recent extravaganza, including the least suspect of such films, *Lawrence of Arabia*. Wilde, in fact, has borrowed heavily in technique from two acknowledged masters, Griffiths and Eisenstein, in creating the noble, sweeping movement so necessary to the spectacular; and in the illumination of the British national consciousness, reminiscent of *Alexander Nevsky* in its unabashed exulta-

tion. On the other hand, this combines with an insight into the British collective unconsciousness as explored recently in the British Free Cinema (Tony Richardson, Lindsay Anderson and Esquami Mazeratti).

Wilde has always expressed a nostalgic preference for the silent film, and he has carried his experiment in this area to its daring conclusion. Dialogue is minimal, making especially great demands upon Wilde and Jean Wallace in the lead roles. One should not be misled by the false transparency of the dialogue: "(Guinevere to Prince Valiant — 'What have you done with her things?') Or dialogue failing, how well they acquit themselves is seen in a terse confrontation between Lancelot and Guinevere following the latter's swooning. Subtle visual expression takes the scene beyond the rather inadequate words spoken. Indeed, the whole cast shows a true sensitivity to

a style of acting too long neglected.

The cinema has often been criticised for its want of aesthetic purity (Panofsky). Yet here a brilliant co-ordination of elements turns the weakness into a strength. The musical score (a stunning collaboration between Leonard Bernstein and Henry Mancini) also supplants dialogue; a number of viola solos being especially happy. Wilde seems to have taken a painter's patience in the composition of scenes, handling light and shadow to produce colours of a subdued grandeur or vivacious exuberance, completing the film's texture and atmosphere in the manner of Renais' *Muriel*, a brilliant exercise in muted colour. Wilde shows a real mastery of the overpowering force of technique, improving on the rapid strides made in *La Dolce Vita* and made in Japan.

The Arthurian legend has been somewhat altered to unify the film around Lancelot, his grandson Willy, and his nephew, Howard, the notorious "Woolly Jumper" (see Rebecca West's *The Golden Bowl*). This incursion is not as annoying as it might seem; it serves to tie together the diverse thematic threads of banalistic forlornness and antique exaggeration, and what emerges is highly disciplined and of great beauty and invention, ultimately expressing a restrained, and yet tragic passion!

All in all, we found *The Sword of Lancelot* most enjoyable, with the possible exception of the final 'bat-in-the-box', the lurid immolation of Guinevere, which seemed a trifle distasteful. We urge everyone to see this movie. It is a cinematic triumph, at that, too!

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# Agamemnon - Stylistic Success

The *Agamemnon* of Aeschylus, translated by Edith Hamilton, Directed by Frank Faragoh, lighting by James Windel, setting and costumes designed by Anne Hirmo, Stage Managers: Marjorie Barton, Christopher Burke, Watchman, Clytemnestra, Guards, Ladies in Attendance, Chorus of Old Men, Herald, Agamemnon, Soldier and Attendants, Cassandra, Aegisthus

Once again, it's a question of style. Like all theatrical productions, university drama must depend upon creating a mood in the mind of its audience, upon developing on stage an atmosphere that will not fail to impress.

That mood, which is created, that atmosphere which is developed, should somehow get across to the people out there watching whatever it was that the playwright wanted to say. The production, taken as a whole, should make a statement more significant than any line spoken by any of its actors.

In that direction, the English Department's production of Aeschylus' *The Agamemnon*, directed by Frank Faragoh, succeeds admirably. From the moment the curtain rises on the Moyse Hall stage, revealing the excellent and dramatically workable set, the audience is breath-takingly aware of the mood in which they must examine events for the next two hours.

The set perhaps is not as classical as it might be — there is little of the stark realism we might expect to encounter. Looking at those ascending levels, we are prepared for pageantry — but the grandiose simplicity of the design harmonizes extremely well with what is to follow. And it is impressive.

The pacing of the play is excellent. The decision to perform it without an intermission was, I think, well-taken. Without any halt to detract from the drama the play moved inexorably to its dramatic conclusion. The choral speeches, which began rather stiltedly and were gradually infused with emotion, effectively added to the tension.

The cast managed to capture a fine sense of classical fatalism, which was only broken in the prophetic fit of Cassandra, whose shrill voice and bad diction did not manage to convey the enormity of the deeds she described. There were a few points in the play where the extremely difficult script did become slightly singsong, but then, present-day audiences are scarcely accustomed to the ode and the epode, and Edith Hamilton's translation of the superlative Greek classic did

help to pull the actors out of the hole.

If in his production, which in staging conformed fairly closely to the Greek mode, however, Mr. Faragoh, intended, to retain the idea of the formal Chorus, he would have done better to select actors with more tonally congenial voices as his Old Men.

If one is to subject the modern, untrained audience to a formal speech, it is preferable that the end result be attractive to the ear.

Performances in the Chorus were equally conglomerate. David Roberts excelled; the others were in most cases competent. The full effect of the Chorus only really came across in the last scene of the play. Philippa Parsons' performance as Clytemnestra is almost impossible to criticize. Possessed of enormous stage presence and a natural dignity of posture which is ideal for the part, she carried the play as well as she carries herself. Her gestures were excellent, her exits and entrances electric, and at all times she was truly in command of the stage and all its levels, especially in the last tense moments after she has killed the king.

James Miller, in the shoes of Agamemnon, did not fare so well. His movements were poor and he seemed extremely reluctant to turn and face the audience. At times, however, he did seem to have an insight into his role which might have been shown up to better advantage with slightly stronger direction.

Chris Burke was disappointing as the Watchman. He was given a delightful vignette at the beginning of the play which he seemed to shuffle through, almost as though he were unwilling to give it his full attention. He can be a clever comedy actor when he tries, but here his talent was hidden except in a few of his lines, which he delivered with rich humour.

The virtue of the production lies in its pictorial qualities. With clever costuming, an ambitious set, superb staging, and actors who are on the whole pretty personable if inexperienced people, Director Faragoh has made an impact upon his audience. Visually, the show is a knock-out. Theatrically, it is an interesting attempt to say something significant about Greek drama.

It makes its point. I'm not altogether sure that it makes Aeschylus's. Setting a standard of style alone, it is an excellent evening's entertainment. But what comes across to the audience at the end of it is not exactly Greek tragedy. What *The Agamemnon* lacks in power, it makes up in prettiness. Catharsis isn't in it.

Anne Beatts  
Assistant Panorama Editor

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# Pierre Coupey speaks forth



Pierre Coupey's name needs no introduction to McGill students, having been one of the bright lights on the local artistic scene for a number of years. Last week under the editorship of Professor Louis Dudek, Mr. Coupey has had a volume of his poems published in the McGill Poetry Series.

During the course of a conversation over coffee I mentioned e e cummings as being a possible influence on his poetry.

"Many people would like to see a connection between my manner of writing and that of e e cummings," he replied. "The difference is, however, that cummings plays with words whereas I play with form. Perhaps the result seems similar but the purposes are certainly different."

Pierre Coupey is an accomplished painter who has had his works exhibited at McGill and at the Stable Gallery of the Montreal Museum of Fine Arts. This year he won first prize in the SCOPE Art Exhibit. When asked what connection there was between the two interests of poetry and painting, and what influence one had on the other, he said:

"Because of my very strong visual interest I became aware that the traditional forms of poetic expression did not sufficiently excite the eye. The visual dimension plays a very important part in the expressiveness of the poem. Poetry is considered by many as solely designed to be read aloud. This attitude does not take into account the fact that a poem exists visually on a printed page. It is time that this aspect of poetry is explored."

He continued: "In the past I was fascinated by the poetry of Dylan Thomas, cummings, Wallace Stevens, Ezra Pound —"

I interjected a question about the influence of beat poets. "Ginsburg, Ferlinghetti and Kenneth Patchen have all interested me," was the reply. "Their poetry, however, is meant to be heard rather than read."

"Does a poet have to rebel," I asked.

"He doesn't have to but he generally will. As for myself, I share their (the beats') dislike

of religious institutions, governmental institutions, and any imposition upon the individual's right to think and act for himself."

About his political leanings — "I don't lean in politics. As far as I'm concerned, politics can flush itself down the toilet."

About the commonly-heard charges against modern art — "No. 1, art is art. No. 2, if you don't understand 'traditional' art you don't understand 'modern' art. If you don't understand 'modern' art you don't

understand 'traditional' art. No. 3, we cannot afford to ignore the artistic efforts of our contemporaries. If we concentrate solely on the art of the past we will have divorced ourselves from our own era and then we can never hope to understand man in the present day."

Below are two poems from his book "Bring Forth the Cowards" which is now on sale in the bookstore at the price of \$1.50.

— Martin Malina

Literary Editor.

## La Voix Claire du Ciel

und zer wein tropiksvengal  
aufwiedevening  
zut I sunfischen et bitterfreund kind

along sunny avecyou's  
por favor in malaise  
tuttijours

cum zpiritu  
priestfuhrer  
the loving eggs in waifs:  
sy(la)bylub

mi maestro-don gesualdo  
is meta for the cell of little-ease  
equivalent to plus or minus neuropathy

mein maimderkindern suffer  
those garten necrotic cells  
arf multipli  
avec leur voix des anges

## Poem

frozen as a ping pong ball her  
breast lay still within  
avenues of sleep  
surreal & cold (when

an angel with pinker tits came  
down my dreaming fever ceased )up  
I rose & dove between

my heaven I the lights  
shot high/the sun blossomed evicting  
the night, the stars I

but one by  
one blue rays  
blinked— my  
eyelids like blindfolds ex  
-tinguished the sun.

frigid sleep again  
with pingpong her breasts  
between my teeth

P. C. Landry, M.A., M.Sc.

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## Inspiration

A thought without a pencil  
Is often more intense  
Than all the contrived images  
Of a sleepless, head-scratching night.

I may kick a piece of ice around  
Until it falls to bits  
But time and sheaves of manuscript combined  
Cannot produce a line.

Oh well, poems find the pencil  
In the classroom or in the bus,  
And when I can write one poem,  
Usually I can write three.

— Robert Lakoff

### Advertisement

## Proposed Amendments

The following motions will be presented as amendments to the Students' Society Constitution at an Open Meeting to be held on Friday, February 28, 1964 in the Union Ballroom.

Proposed by the Constitution Revision Committee:  
"Delete articles X, XI, XII, XIII, in the present constitution, and replace them by the following articles:

### ARTICLE X — Meetings of the Students' Society:

- (1) A Regular Meeting shall be called by the President on three weeks' notice at least once in each term to conduct any business of the Students' Society.
- (2) An Emergency Meeting may be called on three days' notice by the President.
- (3) A Special Meeting shall be called by the President at the written request of three hundred (300) members of the Students' Society on three days' notice given in the McGill Daily. Initial motions to be presented at a Special Meeting shall be recorded by the President in the McGill Daily, at the same time as such notice of the Special Meeting is published.
- (4) At each one of the above meetings three hundred (300) members shall constitute a quorum for the transaction of business.
- (5) Order of Business:
  - (a) Reading of Minutes
  - (b) Business arising out of Minutes
  - (c) Communications
  - (d) Business of Executive
  - (e) Reports of Committees
  - (f) New Business
  - (g) Notice of Motion
- (6) Procedural Authority:  
The authority on procedure at meetings of the Students' Society shall be Cushing's Manual of Parliamentary Practice.

### ARTICLE XI — Referendum:

A referendum may be held in the following circumstances and under the following conditions:

- (1) A meeting of the Students' Society must first have been called to consider the specific question to be covered by the referendum.
- (2) If a quorum is not present, as indicated in Article X, (4) an Unofficial Meeting must be held to discuss the question.
- (3) The Students' Executive Council may, at its discretion, hold a referendum on any or all of the questions which were discussed at the Official or Unofficial Meeting of the Society.
- (5) For the referendum to be of any effect whatsoever, at least twenty per cent of the members of the Students' Society must vote.
- (5) A decision taken by a simple majority of the referendum shall be as binding as a decision of a Students' Society Meeting.
- (6) The referendum shall be conducted by the Students' Executive Council under the direct jurisdiction of its Chief Returning Officer.

### ARTICLE XII — Amendments:

- (1) This Constitution may be amended only by an affirmative vote of two-thirds of a referendum of the Students' Society.
- (2) A proposal amendment shall be put to a referendum only if a minimum of 150 members have so voted at an Official or Unofficial Meeting of the Students' Society.
- (3) The proposed amendment shall be published in the McGill Daily at least two weeks prior to such a meeting.
- (4) Alternate amendments shall be published in the McGill Daily at least one week prior to such a meeting. An alternate amendment shall apply only to the same section or sections of the Article affected by the amendment proposed in the preceding week.
- (5) These amendments will not become effective until approved by the University.



# Monette's Hamlet

The production of *Hamlet* now at the Crest Theatre in Toronto is of interest to local playgoers and students here, because of the appearance of a young Montreal actor in the title rôle. In the past few years Richard Monette has graced innumerable university productions... at Loyola, where he was a student until recently, at Marianopolis College, and last year at McGill in the Players' Club's "Fando & Lis".

He has also acted with the Paupers and for two consecutive years won the Best Actor Award at the I.V.D.L. That led to two starring rôles on C.B.C. television's "Festival" and "Playdate" series this year.

And now *Hamlet*.

The Toronto critics virtually annihilated the Crest's *Hamlet* and Richard Monette along with. Evidently the initial performance was total technical chaos and quite inferior. But thanks to Toronto high school students, who are studying *Hamlet* this year and at whom the present production is aimed, the play is still playing (in repertory) one month after its debut. This has allowed for a great deal of improvement, which was obvious last week when I saw the play. It is easier now to see exactly where the faults lie.

This is certainly not a great *Hamlet*, not even a very good one. But the Crest does attempt some originality (mostly technical) and for students it is a presentable introduction to theatre and to Shakespeare.

To be less patronizing, though: it fails to achieve even its technical aims. The sets and inci-

dental music are designed to evoke a cold, Nordic mood. This much is accomplished. The set is an intricate erection of vertical steel pipes and plywood platforms, on which the actors ap-

by  
J. David Francis

pear to be potential Humpty-Dumpties. As the turntable rotates this structure between scenes (slowing down the pace), it glitters menacingly in the white back-lighting, and providing directors with a wealth of new angles for their imaginative staging.

The electronic music must have been toned down greatly since the critics took violent exception to it. The lower registers of sound hit somewhere between wind effect and ominous tuba-playing, helping to sustain the tension, when the revolving stage hampers it. The upper tones, however, often provide whimsical comment, where whimsical comment is not altogether desirable. (Blorp, blorp, blorp, blorp, blorp! Is Polonius pouring himself a scotch behind the arras?) But the general effect is bearable.

But. Why are the costumes period? And what period? Well, sort of Flash Gordon Elizabethan and quite incongruous to this modern, industrial *Hamlet*. Or is it, after all, the set and music which are out of step?

Which leaves the directing and acting. Apart from the actual blocking, (already discussed), interpretation by directors Jean Roberts and Marigold Charlesworth was not very much in evidence. Good pace, a straightforward reading of the play, and mediocrity.

Which leaves too much to the actors. And to Monette, whose first footstep on the professional stage almost falls in *Hamlet*'s mouth. Almost. Despite his lack of the experience needed for the momentous part, despite his untrained and badly failing voice, he gives a vital, sustained performance. Some of the proven actors manage only a level of adequacy (Bill Brydon as Claudius, Robert Christie as Polonius); some were good (Jackie Burroughs's nervous, flashing Ophelia); some were completely nondescript (Barbara Chilcott as Gertrude). But Monette's failings (voice, inconsistent interpretation, uncrystallized characterization) are compensated by his attributes (movement, energy, fire, and simplicity... particularly in the soliloquies). This holds for the first half of the play. Unfortunately in the second half, when the rest of the cast has warmed up to a good performance, Monette's voice has degenerated to the point where his diction suffers, and the fire disappears for worry about technique.

Contrary to rumour, however, it is not a teen-age *Hamlet*. The production may be teen-aged, but this *Hamlet* is an intense young man.

# Burton's Hamlet

*HAMLET* — Produced and Directed by Sir John Gielgud. Now playing at the O'Keefe Center in Toronto with the following lead cast:

Hamlet	Richard Burton
Claudius	Alfred Drake
Ophelia	Linda Marsh
Polonius	Hume Cronyn
Horatio	Robert Mill

Special to the McGill Daily

TORONTO — This is a *Hamlet* acted in rehearsal clothes, stripped of all extraneous trappings, so that the beauty of the language and imagery may shine through, unencumbered by an elaborate reconstruction of any particular historical period.

Sir John Gielgud's thesis, quoted here, is a noble one. Perhaps not unwittingly, he has failed in his objective, for his characters emerge not as abstracts but as modern day clichés.

*Hamlet* (Richard Burton), in black tights and sweatshirt, appears and acts the mixed-up teenager James Dean. Claudius (Alfred Drake) is a gaudy, aspiring politician in a maroon suit. Polonius (Hume Cronyn) has all the suits (grey) of business etiquette. Laertes with chinos and white socks is Joe College. There is no interpretation to be made by the audience... The characters are typed before they utter a word.

The stage itself provokes imagination. The set, if drab, remains constant but for the addition of occasional props, and yet I had no trouble envisioning it as an office room, a theatre, a closet, the battlements, and a cemetery. I amused myself by thinking ahead wondering how the next scene would be staged.

Gielgud allowed each actor to develop his own role. As a result

we have sensitive renditions of the soliloquies, a terrifying mad Ophelia (Linda Marsh) and a pathetic, praying Claudius. But these individual scores will not necessarily add up to a stage triumph; in fact one gets the feeling that each actor is interpreting his role in isolation. Burton's *Hamlet* is for example such a moping teen-ager in act one that I was jarred by Claudius' curtain line "Madness in great ones must not unwatched go" (The end of act one). It had not occurred to me that the fellow I had just seen was "great" — mixed up and high strung he was, but not great.

In act two his change to manic ranting made me check to see if he wore the same suit. He is not a consistent character, nor is he a believable tragic hero.

by  
Ian Rodger

The lack of fusion between characters glared obviously with the appearance of the gauche grave digger (George Rose). This character role completely upstaged the lack-lustre principals, a fault common to Red & White revues.

Horatio (Robert Mill) as *Hamlet*'s confidante and sole connection with the sane world, should reflect the "normal" or "previously great" *Hamlet*. But Burton doesn't treat Horatio noticeably better than he treats Claudius. Furthermore, Horatio's appearances in the original script are

so widely spaced that, on stage, we forget his purpose and his character. Thus his attempted martyr role at the end is difficult to believe. Similarly, Rosencrantz and Guildenstern are Tweedle Dum and Tweedle Dee before we can be convinced they are (or were) *Hamlet*'s friends.

These last shortcomings suggest that the script must be tooled. The director has made *Hamlet* a two-act play — Why hasn't he gone further and eliminated some of the more draggy scenes from this three and one-half hour epic?

Ophelia's mad scene takes too long (and is, by the way, unconvincing after she has been thinly portrayed as beautiful and dumb), the play within the play takes too long, and *Hamlet*'s first confrontation with the Ghost is too lengthy to be stark or frightening.

Burton's individual playing of the scene is moving but the guards and Horatio run out of expression.

The staging of the final scene is always a director's and actor's challenge and this one is intriguing. The exchange of rapiers is accomplished with Laertes paralyzed by the grossness of what he has done, and the best of the bloodbath is happily underplayed.

On the whole, the production is boring and far too long. The players are struggling to get out of an awkward script so they can show some character flare — and indeed, straight Shakespeare on the modern stage lacks pacing. A strictly literate production adds nothing to our already sophisticated view of *Hamlet*.

# THE POME

edited by N.B. Levine

## Immunity

Once again  
The catbird walks the night  
And teases the senses  
With half-shy glances  
Five steps within  
The context of the impossible

But no, my thoughts are my own.  
Somewhere in this margined evening  
I have my own special angel.  
So all the bookish niads  
Who pursue my eyes tonight  
Might as well go chase the searchlight beam  
Around the Ville Marie  
In circles,  
In the night.

— Robert Lakoff

## The Sun

The sun is good?

Bullshit.

The sun

being there

tries to burn.

The sun rots the city in the springtime.  
The sun shrivels everything it touches.

It's a good thing

we're covered from its goodness.

It's a good thing

somebody shuts it off at night.

It's a good thing

there's 92 million miles  
between us and its heart of gold.

— Robert Lakoff

## The Prize

The Prize: From the novel by Irving Wallace. Starring: Paul Newman, Elke Sommer, Edward G. Robinson.

The Prize might have been the best thriller since *Dr. No*. Unfortunately, the producers have chosen to expand a potentially good 90-minute movie into what is at best, a fair movie running for 2 hours and 15 minutes.

The film has got a lot going for it. To begin with there's Paul Newman as an intellectual, alcoholic Hud, (though deep down this apparent cad has a heart of gold.) This is the kind of role that Mr. Newman could handle with one hand tied behind his back. He proves himself to be a very funny comedian, and his clowning almost saves the movie.

Then there's Elke Sommer. Her part requires that she look beautiful and speak with a sexy accent. She does both exceedingly well. When Mr. Newman proposes to her, she replies, "In Sweden we have a saying — why settle for one dish when there's smorgasbord? The fact that this dialogue is completely out of character just doesn't matter. When Elke Sommer is delivering the lines, you don't worry about characterization.

Technically, the movie is a good example of Hollywood at its best. The colour is sumptuous, the photography is competent, and the music is appropriately mysterious, sexy, or humorous, depending on the mood of the

scene. If there is no art involved here, there is at least a high degree of craftsmanship.

Any blame for the film's failure must lie with the script. The story concerns a Russian plot to substitute a disguised actor for a noted physicist (Edward G. Robinson), who is about to receive the Nobel Prize. The substitute will refuse the prize and denounce the Americans as warmongers. This dastardly plot is discovered by an American novelist, (P. Newman), who although has been hitting the bottle for the last 6 years and has written nothing but detective stories in that time, is also a recipient of a Nobel Prize.

So far, so good. The story is exciting, there is a romantic interest and plenty of comic relief. Unfortunately, there are also a couple of subplots which have nothing to do with the main plot. Any tension which is built up immediately disappears when the action begins to deal with these subplots, and because all the loose ends resulting from them have to be tied up at the end, the last 15 minutes contain the film's weakest moments.

Aristotle had a point when he talked about unity of action. It's not as if the director didn't have any examples before them. In one nightclub scene, an unseen combo plays the theme from *Green Dolphin Street*, a thriller from way back in the Forties when a feature-length movie was expected to be no longer than 90 minutes.

— J.A.M.



# QUEBEC

## A Canadian Cuba

In November, 1963, Canadian University Press invited a team of writer-researchers to French Canada to do a series of articles on Quebec for the *Moderator*, an American student magazine of opinion. The following article was prepared by three American students from interviews with students, professors, separatists, and others in Ottawa, Montreal, Quebec and Sherbrooke.

A public building was being dedicated. Inside the building the expected pomp and pageantry were on hand, the speeches and testimonials rambling on. Outside the building, the pageantry was even more pronounced. There, youth was the order of the day and soon began to outshine the fashionable glitter within.

Evidently a very different dedication was taking place on the outside. Same flashy show, but very different actors. The trappings were different and even the language spoken — latinate and sprinkled full of slang — clashed discordantly with the measured Anglo-Saxon tones echoing within. Furthermore, the voice outside spoke the language of defiance: their "dedication" was clearly designed to obstruct the official ceremonies.

It was a full scale demonstration, in fact. Outside, in the public square, hundreds of young men and women were shouting their disapproval of the building and its occupants. But not for long.

The police made short order of it. Five hundred policemen, fifty of them on horseback, invaded the square and dispersed the stubborn, but fortunately agile, demonstrators. The official ceremonies concluded without incident.

It all happened just to the north, across the border in Quebec. The time: November, 1962. The particular demonstration was not unique to the town, Montreal, nor to the region — others have taken place since. The demonstration is typical, however, and what's more, symptomatic. It is especially symptomatic, in fact, when regarded through the eyes of two men who saw the demonstration. One is English-Canadian, the other, French — a Québécois. Each has a different, equally biased, view of the event.

"Every beard in Montreal was there. Black leather jackets, motorcycle boots — the works." The English-Canadian clearly has no sympathy for the others who filled the square that November day. He maintains that the rabble was unrepresentative of the city and of the Province in general.

The Québécois disagrees. He and his friends were in the square, he says, to protest against what they thought to be an unjust social situation. The new building, he maintains, was not to be made public at all. Instead it was to be reserved, in effect, for the sole use of the rich English-Canadian class in Montreal. As a cultural center, the new building (actually a complex of buildings), ought to serve the whole community. But tickets are rarely sold to the general public, he claims, and

when they are, they are prohibitively priced.

The invasion of the Royal Canadian Mounted Police to disperse the crowd is, for the young Québécois, symbolic. "We are in a position," he says, "where the two blocs, English and French, cannot go back and cannot be reconciled. Someone is going to be the victor and someone the vanquished. The situation has forced me to take a stand, because when the horses charge the crowd, you are either on top of the horses or underneath."

A CANADIAN CUBA. The thought is surely an unpleasant one. But what the young Québécois is saying is that his Province is in revolt. The cultural center which he feels does not serve his community is only one of his many felt grievances, some of which are economic, some political, some cultural, and some a combination of all three. Mostly because of his grievances he feels like a Québécois first, and a Canadian second. He thinks that his "nation," Quebec, must get what it wants soon, or otherwise it must mobilize to a man, socialize like mad, and become, in effect, a Canadian Cuba.

No nation expects to die. The six million French-Canadians, 85% of whom live in Quebec, consider themselves in some sense a nation. As such, they have two alternatives before them; on the one hand, as the young Québécois suggests, they could decide that the only way to solve their problems is to secede from Canada. On the other hand they could choose to give up to a certain extent their language and culture in return for an increased role in the Canadian government.

No nation expects to lose a limb, either. The twelve million English-speaking Canadians who live almost exclusively in the nine other Provinces are coming to understand the gravity of the situation and, through their government, are trying to cope with it. Like the young Anglo-Saxon Canadian at the Montreal demonstration, these Canadians don't think rabble-rousing or the extreme, secession, will get the French-Canadians very far. They prefer to have both sides in the dispute work toward bilingualism. To that end the Canadian government has established a Royal Commission on Biculturalism to explore the problem and recommend ways in which French and English Canadians can live as equals. The problems which the Commission must face are staggering. Perhaps the best way to see these problems is to examine French-Canadian grievances and the demands made by those who choose

to secede, those who comprise the Separatist Movement.

The key problems that French-Canadians face are: lack of a French-Canadian managerial class to match the rapid industrial growth in Quebec; a minority language and minority culture which hinders their participation in the process of industrialization; the domination of politics and education by the Catholic Church; and an outmoded education system which does not provide the essential skills related to economic growth. The first of these problems depends largely on the others, which therefore must be solved first.

The Québécois maintain that French is being replaced in Quebec by English as the accepted tongue. They feel doubly slighted by this turn of events because their ancestors got to Canada first: they made up nine-tenths of the population of Canada in 1763 when the English came in and "colonialized" them. French has since gradually been lowered to the status of a family language.

Today, though Canada is officially bilingual, English is the language of business and public affairs. If a French-Canadian wishes to participate in the world of big business or big politics, he must learn English and more or less forget about his mother tongue. French-Canadians consider a countryman who has made a success in business or public affairs a sell-out and even a traitor for this reason. How can he remain truly French-Canadian, the nationalists say, if he does not speak French as his first language? Thus the language barrier acts to divide French-Canadians among themselves as well as to inflame the inter-cultural dispute.

The problems of church domination and inadequate education are closely related; one cannot be examined separately from the other. Education in Quebec has for two centuries been run by the Catholic Church. The Church School Commissions have always emphasized the humanities. As a result, educated French-Canadians have been better prepared to enter law, medicine, or the ministry, than politics, business, or science and technology. Two reasons for this emphasis on humanities have been proposed: some explain it as the natural result of Catholic emphasis on saving the soul than on saving the world; others, and these include the Separatists, claim that the Catholic clergy received their sovereignty over politics and education in Quebec from the British in 1763. In return, the story goes, the clergy agreed to keep

French-Canadians intellectually backward and emotionally pacified.

The control of the Church over politics in Quebec is unusual even for a Catholic nation. For example, the Church runs a morning radio program on the eve of provincial elections. On June 20, 1956, the broadcast went, in part, as follows:

*Sovereign authority, by whatever government it be exercised, comes solely from God... it is then an absolute error to believe that authority comes from the multitude, from the numbers, from the people, to pretend that authority does not belong simply to those who exercise it, but rather that they hold only a simple mandate, always revocable by the people. This error, which dates from the Reformation, is based on the principle mistake that man has no other master than his own reason.*

Clearly popular participation in political decisions is not being encouraged by such a broadcast. And behind the broadcast lurks control of the political process itself.

Since 1959, however, the hold of the clergy over politics and education has weakened. Before that time the Church was closely implicated in the corrupt practices of the Quebec provincial government under Maurice Duplessis. During the '50's, Duplessis refused millions of dollars in federal aid to education in the name of nationalism. When he died in 1959, liberals like René Lévesque came out of hiding and worked with the new Lesage government to initiate reforms. Millions of dollars extorted from the Federal Government by thinly-veiled threats of Separatism are now being plowed directly into education. The Church is consequently losing its monopoly in the field.

The sudden increase in support for education has had immediate effects far beyond the classroom. Educated Québécois are being turned out in far greater numbers. The education they have received, furthermore, is no longer fitting them out for placid acceptance of the status quo: the new education and university atmosphere has attuned them to the need of their Province and to the alternatives for growth available to it.

These young educated French-Canadians form the background of the Separatist Movement. According to a recent survey published in Maclean's Magazine, 13% of all French-Canadians are avowed Separatists; among university students the figure rises to 25% — and this

(Continued on following page)



# An Introduction to —

# FLAVIUS

BY ALLAN "CURTIUS" SIMON

Founder and Ambassador

In July 1959, three enterprising young Austrians founded the society which has become famous under the name of "Societas Flavii", or the Society of Flavius. The three original Flavians are Axel Milavec (called Bladius), Manfred Gries (Porcus) and Allan Simon (Curtius). Membership is open to anybody who: a) speaks Latin fluently and faultlessly

and b) accepts and lives according to the ideals of Flavius.

Besides fulfilling these essential prerequisites (the conditiones sine quibus non) prospective members are expected to:

- a) pass a short test concerned with the basic principles of Flavian philosophy as well as with the essential biographical facts of his unique and unbelievable life,
- b) to either write a short paper in the glory of Flavius or to reveal a hitherto unknown fact about his life.

After that, applicants will be accepted as members on probation, and, after three months, will advance to the status of full members if their way of life is considered satisfactory.

There is no membership fee.

## PART II: CURRICULUM FLAVII VITAE

Crispus Flavius Naso, later to be known as Flavius Maximus Superbus, was born in Corinth on April first (die Kalendae Aprilis) 156 B.C. Therefore the Flavians celebrate Christmas on this day and, appropriately, New Year's Day seven days later, on April 18th (die ante Nonas Aprilis). We therefore are now in the year 2119 after the birth of Flavius (anno MMCXIX post

Flavio nato). In order to simplify matters for confused students, all dates are given in years B.C., and not, as it really should be, in years P.F. Flavius' father, Gaius Flavius Naso, was propraetor in Graecia. His mother was probably Porcia Lupa, but this point is still under discussion.

April 26th 139: Flavius is named praetor of the province of Sicily and moves to Syracuse. During his 95 years as praetor, Flavius established a record of unsurpassed egotism and cruelty. He collected an unbelievable 90% tax and during fits of rage managed to kill roughly 40% of the entire population of the province.

February 22nd 137: Flavius visits Rome. He goes in a Strip-tease-Bar, the Taverna Nuda. The waiter is extremely friendly and not only does he supply Flavius with three beautiful prostitutes but he also immediately replaces — at no extra cost to Flavius — a bottle of Champagne Flavius had carelessly broken. After having stayed there for roughly 72 hours, Flavius asks for the bill which amounts to 99 talents and 99 sestertii. The waiter obviously expects a handsome tip, but Flavius' friends, knowing him very well, know that Flavius is not going to give him more than 100 talents, a lousy tip of one sestertius. But imagine their surprise when Flavius pushes a large pile of coins towards the waiter and nonchalantly says: "It's okay." (Bene est) He had given him 99 talents and 98 sestertii. This is a beautiful example of how Flavius combines egotism, humor and originality.

February 29th 134: Flavius marries Eulalia Porcia. Because this is such a sad event, people even nowadays usually omit this date completely.

March 3rd 134: Flavius' first child, Porcus Flavius Naso, is born. He is an ancestor of one of the club's founders.

March 8th 134: Eulalia Porcia dies under mysterious circumstances.

Nov. 1st 130: Flavius' father dies. This day is still commemorated in most religions.

April 11th 125: Flavius departs for Asia. He becomes the first European to visit India, Japan, China and Mongolia. He returns by land after a violent storm had destroyed his ship and killed his companions. For 40 days he walks through the desert Gobi without food or drink. He became very tired, hungry and thirsty. On the 26th day, he is attacked by a lion. (Some disciples say it was a tiger, but this point is of minor importance.) Flavius, being the strongest man who ever lived, grabs the lion by his jaw and holds it open until the beast dies. He finally has something to eat, but I should add that nobody was ever as frightened as he was in this moment. On the 40th day, our hero finally found a spring. Just as he was bending over to drink from it, it dried up. Nobody ever swore or used as much filthy language in a lifetime as Flavius did on this one occasion. In Ulan Bator, Flavius erects the first pin-ball machine. He finally returns to Rome on December 24th, 125.

July 19th 120: Flavius marries Claudia Anasthasia Iocosa, his high school sweetheart.

July 22nd 120: Claudia dies of a heart attack.

120-114: There are the happiest years of Flavius' life. He spends them playing on pin-ball machines, bowling, going to parties and playing cards. He invents the game of billiards.

October 12th 114: Flavius rents a rowboat and rows to America, more than 1,000 years before the Vikings. He lands close to the present location of Quebec City on October 14th, setting an all-time speed record for Transatlantic crossings. In Canada, he is greeted by friendly Indians. They serve him a buffalo goulash-soup, the best soup anybody ever ate. After installing several pin-ball machines, Flavius leaves.

January 1st 104: Flavius marries Julia Bladia, the daughter of a lobster fisherman.

January 4th 104: Julia is found dead in her bathtub.

January 9th 104: Posthumously, Julia gives birth to Alexander Flavius Bladius, the ancestor of one of the society's most important members.

102-94: Flavius plays cards. He has learned how to play Tarock, which is even today Austria's national card game. He has tremendous luck and wins a fortune. He invents the game of Bridge and becomes the worst player of all times. Once he is dealt 13 Spades and he bids 7 No Trump. He goes down 13 redoubled vulnerable, for an all-time record set of 7,600. He soon is penniless and has to raise the tax in Sicily to 98%.

December 25th 94: Flavius marries Felicitus Stulta Asina, the daughter of a doctor.

December 27th 94: Felicitus dies of measles.

April 1st 87: A tragic date. Flavius was about to go to a birthday party and wanted to cross the Via Appia. The light was green, but Flavius did not trust the drivers. When the light turned red, Flavius decided that he could not stand there forever and started to cross a street.

(Continued on following page)

## Quebec...

(Continued from preceding page).

figure understates the case. While these secession-minded students quarrel among themselves over what form Separatism is to take after its primary goal has been achieved, they are united by their nationalism and are increasingly coming together on details. In fact, more and more student Separatist chapters are affiliating themselves with the views of the Rassemblement pour l'Indépendance Nationale (Assembly for National Independence), a party founded by Marcel Chaput in 1961.

The RIN today holds no elective offices in the Federal or Provincial governments. But its program is clearly defined: if it were voted into power in Quebec tomorrow, it would secede from Canada on the day after and continue with the nationalization of industries, the liberalization of government, state control over aid to education, and other equally centralizing measures.

Separatism has been compared with Castrolism for obvious reasons: the measures it strives for are radical, statist, and anti-clerical; the Separatists feel that nationalization of industry must be used to rid Quebec of the "curse of foreign exploitation." But Separatists are rarely communists. They are nationalists, place, severing Quebec from the rest pure and simple.

Currently, the foremost hot-bed of Separatism lies in and around the University of Montreal. Run by the Catholic clergy, the University is the scene of in-fighting between French-Canadian students and the governmental authorities. Campaigns by students, sparked by caricatures in the school paper, The Latin Quarter, have helped precipitate the imminent resignation of the priest-rector. He will be replaced soon by a secular educator. On the other side of the coin, there are some students, apparently who are paid to keep tabs on the Separatist movement for the Federal government. Word has it that the Royal Canadian Mounted Police pays twenty students in the University of Montreal alone to seek out and inform on their most secession-minded peers.

The position of the young generation in French Canadian universities is best exemplified by their new leader, Bernard Landry, President of the newly-formed Union of Quebec Students. Landry is an outspoken advocate of Separatism: "We are fifty years behind on every subject you can imagine," he says. "Yet Ottawa (the federal government) will not recognize the existence of an underprivileged region. They will never discriminate in favor of

French-Canada, as they will have to do in the next ten years. So we must do this by ourselves, and this means political separatism."

Landry touches on the heart of the matter: The English-Canadians will not recognize French-Canada and the French-Canadian problem as unique. Furthermore, the chances of their coming to recognize what needs to be done are slim. Numerous and lofty barriers stand in the way: Separate schools, separate cultures, separate societies, and, above all, separate religions destroy communications between the two sides and militate against mutual understanding.

The University of Ottawa illustrates the situation perfectly: it is an immense no-man's land in which French confront English daily — 52% of the enrolment is French-Canadian, 48% English. There, student after student admits that he simply cannot understand the other side's point of view, just as the two observers of the demonstration in front of the new culture center could not see the same event from the same angle.

Despite such seemingly insurmountable difficulties, a road other than immediate Separatism must be taken. The gradualist views of Ga-

briel Gascon provide a view of Separatism which appears to have some merit. The hard facts are that it would be almost impossible for Quebec to go it alone right now: It has nowhere near enough French-speaking teachers, administrators, or businessmen to become "maître chez nous" (a Separatist battle cry).

Ten-province Canada at present resembles a cat working on its ninth life. The Royal Commission on Biculturalism is plugging away; Ottawa is planning concessions on taxation powers which will bring Quebec more revenue. If these measures, and recommendations made by the Commission, go far enough soon enough, bi-culturalism may yet be a possibility. But if they don't, Separatism will be tried whether it can work or not. Success or failure lies within the next two years at most.

Even success may well be temporary. In twenty years, Quebec will have her own educated managerial class. Even if economic quality is soon achieved, the cultural split still remains to be solved. Unless mutual understanding between the cultures grows up on the heels of an industrial and educational revolution, a political revolution may well take place, severing Quebec from the rest of the Confederation once and for all.



PROFESSORIAL  
PROFILES

# William G. Demas



"Part administrator, part economist," is how William G. Demas, an economist on leave from the Trinidad and Tobago government for work at McGill's Centre for Developing Area Studies, describes himself.

A Research Associate with the Centre, he is on a Samuel Bronfman Fellowship and will deliver four public lectures, the Callard Lectures, on the economic policy of some of the underdeveloped areas of the world, sometime in March.

Demas feels that there should be more of an effort made to bring the problems of the underdeveloped areas to the attention of the Canadian public. "The work of the Centre, is, I think, especially interesting because it indicates that Canada is becoming more interested in the underdeveloped areas of the world," he says.

"I believe people should be interested in the developing countries, if for no other reason than the fact that over two-thirds of the world's population live in areas that can be considered underdeveloped."

The Centre for Developing Area Studies, a recent addition to McGill, is a body concerned with post-graduate work on the problems of the developing areas and draws its students from both the economically-advanced countries and the underdeveloped

areas. The weekly seminar given by the Centre is an interdisciplinary one, with representatives from all the social sciences.

Demas' present work with the Centre will end in May, when he will return to Trinidad and his work with the Economic Planning Division of the Ministry of Finance of the government. A native of Trinidad, he studied economics at Cambridge, working on problems such as the European Common Market in so far as it affected the West Indies.

For the last five years, he has been working for the government of Trinidad and Tobago, where he has recently been concerned with drawing up a five year economic development plan for the islands. He has attended various international conferences, such as GATT and the Commonwealth Prime Ministers Conference in 1962 as a representative of the Trinidad and Tobago government.

The economic plan for the islands, he explained, is aimed at expanding and diversifying the economy and providing increased employment opportunities. "Unemployment is the biggest problem the islands face."

The islands of the West Indies, Demas points out, unlike some of the other developing areas, have a per capita income that is above the subsistence level, but it is

impossible to decide whether a country is developed or not on the basis of that criterion alone.

"In many ways, the problems faced by the West Indies are more serious than those of countries with a lower income per capita. The problem of those countries is one of underemployment, that is, there are too many people for the land to support," he said.

through the establishment of industries. "This will be done through government investment and expenditure partly, and partly through private investment. It is intended both to attract private investment from abroad and foreign aid for our government," said Demas.

The plan encourages industries which can use local raw mate-

BY CARLO MILLER  
Senior Staff Writer

In countries such as India, most of the people still live on the land and manage to eke out some kind of a subsistence living. "But the unemployment we have to deal with in the West Indies is what we call open unemployment. There are great numbers of people who have nothing at all to do, who live in crowded slums in the cities, with absolutely no source of income at all," he explained. Contributions from friends and relatives are the only source of income such people have.

The development plan for Trinidad and Tobago, on which he worked, is aimed at providing employment for these people

rials, such as the proposed manufacture of paper from bagasse, the waste product from sugar cane. "We also want to try and make shoes, and produce steel from scrap iron, although these things are mostly intended for domestic use."

The islands also hope to produce textiles for export to other countries, but run into problems with the protection policies of countries with similar industries of their own. "We are interested in exporting manufactured goods," said Demas, "but we can't always get markets for them in the developed countries which may be producing some of the same things."

## Flavius...

(Continued from preceding page)

A horse carriage ran over him, leaving him paralyzed from the waist down. He spent the rest of his life in a wheelchair. But even this handicap did not keep him from winning the Roman Bowling and Ping-Pong Championships.

August 24th 71: Flavius marries Maria Quinta Muller. On the same day she gives birth to Flavius' first daughter, Curtia Flavia Equus. Two hours later, Maria dies of arteriosclerosis.

April 1st 56: Flavius celebrates his 100th birthday. In the evening, he tries in vain to find a prostitute, and finally rolls home in disgust.

March 3rd 54: Flavius marries for the sixth and last time: His wife, Petra Aurelia Divina, survives him by nearly 70 years.

March 4th 54: Petra gives birth to Petrus Flavianulus Minimus, a cretin who lives a short life of imbecil-

ity and idiocy before dying in 46 B.C.

March 11th 44: The barbaric Huns invade Syracuse and make Flavius a captive. Supported by the Sicilians, they torture and castrate Flavius.

March 15th 44: 2 weeks before his 112th birthday, the paralyzed, castrated and exhausted Flavius dies. This horrible date is honored by the Flavians who celebrate Easter on March 15th each year. Flavius' body was transported to Rome and there was a splendid funeral. Among the guests was Julius Caesar who was killed during the service. Now these 2 great Romans lie side by side in a small grave in the center of Rome.

### PART III: FLAVII PHILOSOPHIA

Above all, Flavius was deeply influenced by the famous Greek philosopher Epicurus who said that lust and earthly pleasures were the only reasons for life (Hedonism). Besides, Flavius and every true Flavian does things only for his personal profit and pleasure. The only aim

in life is to enjoy oneself as much as possible. Therefore it is considered a serious breach of Flavian rules to study for a test, let alone pass it. An example for true Flavian spirit was recently provided by Porcus, the greatest Flavian since Flavius. He had just received a bare minimum pass on a Geometry test and was very unhappy. A week later he was told that he had failed the test. The very same day an exuberant Porcus threw one of the wildest parties since Flavius.

A true Flavian does not save money. He is very willing to throw his last dime into a jukebox or to bet double or quits with the waiter in a restaurant. He will never refuse to play cards or to gamble, no matter how restricted his funds are. This is not surprising, as by tradition the Flavians are extremely competent cheaters. But, above all, a Flavian always pays tribute to his great idol by citing his name on every occasion, spreading the word of his fantastic feats, finding new members and by using the Latin language.



Q.A.

Why does she feel at ease in any company any time of the month?

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## Last basketball game; Indians take on CMR

The last basketball game of the season takes place at 8 pm tonight at the Currie Gym, as the McGill Indians meet C.M.R. of the Ottawa-St. Lawrence League in an exhibition encounter.

The Indians have had a quite successful season, and have developed a far superior squad to that displayed last year. Towards the end of the schedule the team pulled off a clean sweep of the Junior CIBL easily handling Loyola and St. Joseph's Teachers College. They also turned back the league leaders, Sir George, thus earning the right to challenge them to a playoff for the title.

A 3 out of 5 series was worked out, with the three league games already played between the two teams to count. This gave the Georgians a 2-1 lead, and meant that the Indians would have had to win both the coming games to obtain the title.

### TESTS

The Bronze Medallion Tests (men) will take place Tuesday, March 3, 7-8 pm.

The Award of Merit Tests (men) will take place on Tuesday, March 3, 8-9 pm.

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Sherbrooke: LO. 2-3905

### Lost to Georgians

Unfortunately they were unable to pick up even one match as they lost on Tuesday night 80-56. Despite the Indians improvement the Georgians still have retained a superior team which was able to take the measure of the McGill squad.

Nevertheless, while they lost out in their bid to win everything, a very great deal of progress was made by the team. Next year's Redmen will undoubtedly rely heavily on the present Juniors to fill out their line-up which was sadly depleted over the course of the season. Three in particular have stood out, and would probably have been used already except for the fact that the Seniors are not allowed to use freshmen.

### Shooting

Shelley Zimmer led the squad from the start of the year, dumping in points in fine style right from the opening game. Mike Aneckstein was also a prolific scorer throughout. John Padden only came out after Christmas, but soon was contributing 15 to 20 points a game. Accurate shooting was by far the weakest department on the Redmen year, and these boys will be more than welcome next season.

Meanwhile the final game is at 8 pm in the Currie Gym tonight.

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## On Trial!

At 12:36 pm. on Thurs. January 20th, the most sensational abduction in the history mankind occurred on lower Scribevonia when an unruly mob of Plumbers seized the King of Predicamenters and hustled him over to the Engineering Building.

In spite of the magnitudinous prowess of the Scribe, he could not escape the clutches of the 300 Plumbers and thus threw in the towel in face of the cheers of the entourage. Carefully placed in a 3 by 4 foot closet with ample nourishment, the ace predicamenteer was forced to meditate about his impending doom.

At 1:001 the King was led blindfolded through the bowels of the prison. Finally, he reached the courtroom whereupon he was literally mobbed by his frenzied admirers. Cries of "He's the greatest, he's the best" vociferously resounded in the King's velvety ears. Tears of happiness blossomed on his face. Never was a celebrity given such a rousing welcome as that accorded to the Scribe.

### Convicted!

Consequently, the Scribe was placed on trial for not narrating specifically the name of the sport that he was reporting. The main witness for the prosecution was a fifth year Artsman by the monicker of Skip Swift. The Scribe aptly defended himself but alas, the jury convicted him by a 330-329 vote — the Scribe abstained.

The Scribe was compelled to wear an Engineer's red and white nightie and placed in a grey coffin. Then the Scribe, on the shoulders of his fan club, was paraded around the Campus and downtown Montreal. On the voyage, the Scribe stopped at a pub for a spot of refreshment and to everyone's amazement easily swished down four sarsparillas in 3 minutes.

### Obstacles Surmounted

After this brief pause the Scribe's pallbearers resumed their trek to The Concrete Campus. On St. Catherine, the procession watched Montreal's finest in action as they smiled and stopped traffic for the Scribe.

The Scribe gave them the honour of his invaluable blessing and of this moment 2/3 are incapacitated for further duty. At the Georgie's Lair, the Plumbers were faced with the problem of revolving doors. Displaying all their brilliance an entrance sans this menace was discovered. Half-stunned, half-dazed, half-stupified as usual, the Georgians faltered at the terrifying prospect of slowing down the Scribe's boys — thus they fled to the nearest exit.

Pandemonium shook the joint apart as the pageant with the Scribe still kept way up high on the mighty shoulders of the Plumbers. Alas, the invasion was thwarted by a measly escalator on the third floor. Slowly, the procession retraced its steps before the mystified Georgians. Before retreating the Scribe made a quick halt at a Ladies' powder Room. Shrieks of "he's the greatest" once again filled the home of "McGill Rejects."

### An Omen?

Along Drummond, the procession travelled and made a brief stopover at one of the poorer radio stations in Montreal. When the "celebrity" whom the group desired did not appear to want to come out for some reason or another, the students departed. As the right turn on Sherbrooke was quite sharp, half the coffin fell apart.

When the Students' Union was reached, the Scribe voluntarily offered to write a column praising the goodness of the Plumbers. At 3:45 the Scribe escaped. This has been a typical day with the Plumbers for the Scribe — seriously in spite of the pearls or wisdom which regularly emanates from the King about the hapless Plumbers, they are really a tremendous group. No, I was not coerced into writing this.

NB Cassius Clay: "I am and always will be the greatest."

I am the undisputed King...

I and I alone am the greatest."

— THE SCRIBE

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Any member of the Society or at the door.

## Intramural Awards Banquet

Will be held on

Wednesday, March 4, 6 pm

in the Redmen Room of the Gym

The awards presentation is held to honour the team and individual champions for 1963-64.

Following the presentation refreshments will be served

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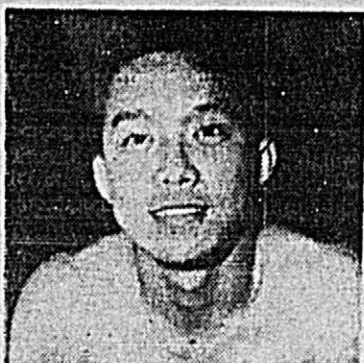


## Aquanauts in OQAA Championships; face Western, Toronto and Queen's

Tomorrow, the Redmen aquanauts will face Western Ontario, Toronto and Queen's, who will be swimming in the relays as an exhibition only, when the OQAA Championship takes place in Toronto; they also hope to visit Liz Taylor.

The McGill team is eagerly looking forward to the meet, but this may be due to the fact the meet is being held in restricted territory for males, the new Women's Union at the University of Toronto, Benson House.

The Redmen of 1963-64 are one of the most powerful teams to represent the university in recent years, including those when the team boasted names like



JIM KUNG

Pound and Grout, two competitors who represented Canada in the 1960 Olympics while still undergraduates. The current line-up has infinitely more depth than its predecessors, being strong at almost every position. While the Redmen only finished third last year, they have set themselves a very high goal this year; they hope to beat Western, and to give the Toronto squad,

which includes swimmers such as Tom Verth, Mike Chapelle and Steve Barber, a strong fight for first place.

### Medley

McGill will be trying for a victory in the medley relay with its first string team of Peers, Tamilia, Cameron and Kung. Heap and Bourne will carry the team's colours in the 200 yard and 500 yard freestyle events. Peers will also be swimming in the individual medley, with Jay Lee, and will be defending the Springer Trophy in the 200 yard backstroke; he will be joined in the latter by Ross McMahon. Tamilia and Lee will constitute McGill's entry in the 200 yard breaststroke with Finlayson and Heese doing the butterfly.

The 50 yard freestyle will see Glenn Ruiter and Bob Mullins represent the Redmen. This particular event can often be a crucial one since a sprint at this short distance is often decided by a judge's decision if the times for first and second are equal.

In the 100 yard freestyle, Jim Kung and Pete Cameron will represent the team. Both should give an excellent account of themselves and Kung especially, will have a chance to swim in a field which will include some of Canada's best swimmers. He should give another display of his tremendous sprinting ability.

In the diving, Roy Gravel of McGill is expected to make a

determined effort to win first-place honours, being one of the best divers to represent the university since Jerry Anderson graduated in 1953. Jim McElligott, the team's other diver and a Ph.D. student, will also be making the trip, but he may spend most of his time writing term papers in Psychology 21.

The 400 yard freestyle relay team will be facing a tough Toronto entry which has tried unsuccessfully to break their own Canadian Record several times within recent weeks.

As for Liz Taylor, the team hopes to visit her after the meet at her hotel and trusts that it will find her suitably attired for the occasion.

### Women's Intercollegiate Hockey Tournament Schedule

#### McGill Winter Stadium FRIDAY, FEBRUARY 28

9:00 am McGill vs McMaster  
10:15 am O.A.C. vs Queen's  
11:30 am Macdonald vs Toronto  
1:45 pm Queen's vs McMaster  
3:00 pm Macdonald vs O.A.C.  
4:15 pm McGill vs Toronto  
SATURDAY, FEBRUARY 29  
9:00 am Queen's vs Toronto  
10:15 am McGill vs O.A.C.  
11:30 am Macdonald vs McMaster

## Freshettes

Every McGill student, if she is in first year and female has been handed a pink slip and told to choose her two favourite sports.

She has not always complied with the greatest of enthusiasm, but now as the year draws to an end, more and more freshettes are realizing the value of a compulsory phys-ed program. "I think it's terrific" stated Mona Samuels B.A.1 "The classes are short enough to be enjoyable, but long enough to give some physical exercise". This is only representative of the many comments being voiced.

One of the commendable aspects of the programme is that the majority of these ideas usually reach the administration by way of small questionnaires which the girls are asked to fill out on the completion of each term. The results are then compiled by the sports office and used as a guide in planning next year's programme.

### Questionnaire

The latest tabulation from a survey taken in November showed that of the 606 girls in first year, 547 took the questionnaire. 518 said that the activities they took appealed to them. Only 176 remarked that they were unable to enroll in one of the activities of their choice, with 134 feeling that the programme had not been a worthwhile experience. One of the most prevalent observations made by the girls was that it was most definitely a beneficial programme, and "fun to do", but that they would not take phys-ed instruction if it was organized on a voluntary basis.

The phys-ed programme is granted, compulsory. The swim test at the beginning of the year is instrumental in determining the alarming number of girls who cannot swim. However, by the end of the course in December, every girl could at least float and do the elementary swimming stroke. In fact the R.V.C. pool has been so popular that a total of 7200 girls have used it since October.

### Educational

Swimming is one of the several sports which head the most popular list. Archery, golf, and modern dancing are some other classes which are always filled up. By far the greatest benefit of the freshette programme is this educational stress, as thorough instruction in more than 15 different sports is offered, some from as far back as 1907.

## AIESEC

The following people are provisionally accepted for AIESEC traineeships this summer:

Max Bade	Goulding Lambert
Lloyd Baron	Judy Lee
Brenda Berry	Fred McRobie
Donald Brown	Andrew Phillips
Bruce Cleven	Robert Senay
Marcia Eliasoph	Louis Seregely
Howard Kanner	Thomas Thornhill
David Katznelson	Peter Weldon
Daniel Lack	

## SKI



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